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MANUAL FOR  
**GOOD ENGLISH**  
**BOOK ONE**

(SPECIAL EDITION)

SOME DETAILED SUGGESTIONS FOR  
THE TEACHER

BY

WILLIAM H. ELSON

LURA E. RUNKEL

AND

JAMES F. ROYSTER

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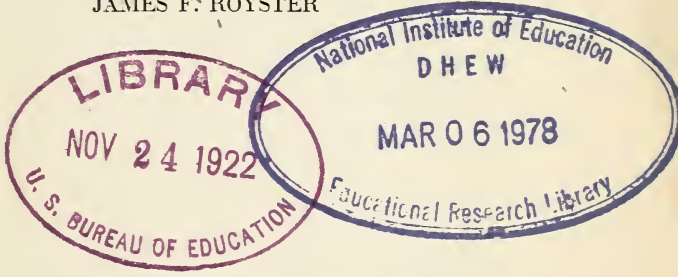
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## BOOK ONE—THIRD GRADE

The authors of GOOD ENGLISH believe that the lesson in English may be made one of the happiest, as it is one of the most important, hours of the day. They believe that it is possible to teach the children of our schools to express themselves correctly, clearly, and forcefully, in both oral and written language, but they do not believe this can be done without earnest, persistent work, "line upon line, line upon line, here a little, there a little."

Some teachers put their strength into the written composition; others say that until their pupils can speak correctly they will write no compositions; still others will tell you that they believe it is better for the children to spend the English period reading good literature, than it is to use this time for the expression of their childish thoughts in either talking or writing.

Most earnest teachers agree, however, that our English work must afford opportunity for practice in all these lines. The child must be trained in easy and correct expression of his thoughts in speaking and writing; he must be led to appreciate what is beautiful in thought and language, and inspired with love for the best and purest in literature.

The best results in all these directions require two kinds of work: *first*, the development of the creative faculty—the child's power to express himself independently and fluently, both orally and in writing; *second*, the mastery of such rules and forms of expression as will strengthen the pupil's hold on the correct use of the language. The authors have given large attention to the development of the creative faculty. They believe that children should speak and write in order to acquire the power to speak and write effectively. Every possible device has been made use of to accomplish this end. They realize, however, that children must master the mechanics of the language in order to give correct expression to the creations of their minds. Throughout the book, therefore, the mastery of such

rules and forms is insisted on as will rationalize practice and fix habits of correct speaking and writing.

This Manual aims to help you to make your teaching more definite, more effective, more beautiful. It is neither an inflexible plan of procedure nor a set of fixed rules to be slavishly followed in order to use GOOD ENGLISH as a textbook. It is rather a series of suggestions, worked out by the authors of the book, of which busy teachers may avail themselves, using as many or as few as will be of real service to them in their work. You will study your textbook and follow the directions given in it, but you will also remember that the best textbook is only a framework. Upon that framework the teacher must build. How beautiful the structure reared upon it will depend upon the teacher—upon her skill, her hope, her faith, her patience, her sympathy.

The study of the forms of good usage will profit little unless these forms are established in the daily speech of the pupils—in their conversation with the teacher and with one another—in all studies, on the playground, at all times. Pupils must become critical of the language they use, and *sensitive* to correct expression; they must be inspired with the ambition to improve their manner of expressing themselves. Only under such conditions will they be willing to *struggle* for good expression and to put forth the effort necessary to win success.

The authors of GOOD ENGLISH are anxious that teachers shall understand the plan of the book and the principles that have guided in the making of it. To this end, you are urged to read the *Introduction*, pages 3, 4, 5, and 6. The arrangement of lessons allows flexibility, and enables the teacher to repeat lessons when necessary and to review thoroughly any exercise in which pupils need additional practice.



## CHAPTER ONE

The definite lesson unit of this book lends itself to flexibility, to variations and adjustments to suit conditions. Not only may individual lessons or groups of lessons be shifted to make the material more timely, but local subjects for composition may be substituted for any suggested in the text. Two or more days may be spent on a given lesson, or a lesson may be omitted, when necessary to secure the best results. Pupils should not be unduly urged or retarded in their progress merely to make the chapter unit coincide with the calendar month.

## LESSON 1—PICTURE STUDY

**Teacher's Aim**

- To develop the power of observation.
- To cultivate free self-expression.

**Teacher's Preparation**

- Study of the picture.
- Preparation of questions.

**Conversation**

Congenial conversation among children about things interesting to them is the condition of language growth. Children learn to talk and write, by talking and writing; they talk in order to say something that is in their minds to someone who wants to hear it. Here is the keynote of all instruction in English—*something to say and someone to say it to.*

Obviously, then, the first step is to get ideas—a stock of material for conversation. The power of observation must be stimulated and the ideas gained by the children drawn upon in the conversation. Moreover, ideas gain in comprehensiveness through repeated observation, and for this reason, intelligent teaching sends the child again and again to make further observation.

The next step is to have an audience—someone to listen interestedly and sympathetically. Children like to talk to one another and are, indeed, the natural audience for children. While speaking, therefore, a pupil should stand in front of the class. If you can arrange the children about a table, there will be greater class unity, and better results may be secured.

If children are to give their own personal observation, experiences, and opinions, they must not only have an atmosphere of *confidence* in which

to express themselves, but they must be made to feel that they *can give something* to the class—something that is worth while. If their ideas are not really *wanted*, they will be slow to offer them. Generous sympathy and infinite tact on your part are essentials of success in helping children to express their ideas. *Formal* lessons have no place in language teaching; the exercise must be *enjoyable* to both children and teacher. An interesting current of conversation may often be started by asking a few questions or by making a few suggestions.

## LESSON 2—LITERATURE

### Teacher's Aim

- To arouse thought.
- To quicken the imagination.
- To develop freedom of expression.

### The Lesson

The questions in the book are merely suggestive, intended to guide children in the study of the selection. They are by no means adequate, but others will occur to the pupils and to the teacher.

In some way we must win the *confidence* of the children; for only when they talk with freedom about the selection can we find out their faults and aid their progress. *Congenial conversation is the condition that makes the free interchange of ideas possible.*

The questions in the book should not be asked and answered in a mechanical manner, but with genuine interest and thoughtful purpose. Do not allow the frequent mistakes of grammar and the limited vocabulary of your pupils to discourage you. Receive gladly and sympathetically every attempt that a pupil makes to express himself, and encourage him to do better another time.

### Written Exercise

Follow the directions given in the lesson.

### Teacher's References

- “The Story of Cotton,” Brooks.
- “Cotton as a World Power,” Sherer.

## LESSON 3—LITERATURE

### Teacher's Aim

See Manual suggestions for Lesson 2.

Supplementary Stories and Poems: “Which Loved Best?” by Joy Allison in *The Elson Readers, Book III*; “Irene, the Idle,” by H. Escott-

Inman, in *The Elson Readers, Book III*; "The Fairy Who Came to Our House," by Carolyn S. Bailey, in *For the Children's Hour*; "The Treasure in the House," by Carolyn S. Bailey in *Tell Me Another Story*.

### Conversation

What is today's lesson about?

What did the little girl's mother want her to do? Why?

What did the little girl want to do?

Where did she go?

Whom did she meet first?

What did she say to the squirrel?

What did the squirrel say?

Then what worker did she see?

What did the bee tell her?

What worker did she meet next?

What did the ant say?

To what flower did she talk?

What did the clover say?

Read the lines that tell what the little girl said to her mother when she got home.

What did her mother give her to do?

### Seat Work

Follow the directions given in the book.

## LESSON 4—DIALOGUE AND DRAMATIZATION

When children act out a story, each representing a character, it becomes *real* to them. The exercise calls for the constructive use of English and impresses the steps in the development of the plot of the story in a way not to be realized from merely reading the story.

When two or more people talk together, we call it a dialogue or a conversation.

When the dialogue is acted out, it is a dramatization.

When did the events told in this story happen?

Where did they happen?

When the story opens who is present?

Who will take these parts?

The teacher will write these characters and names on the board.

Where does the little girl go?

Where will you have the woods?

What busy worker does she see?

Who will take the part of the squirrel?

Continue until all parts are assigned.

Each may study the part he has chosen before the dramatization is played.

It is expected that the dramatization in the book will be only a suggestion and that each child will give his own interpretation in his own language.

Explain to the children the duties of the manager and the property man and then allow them to choose the children who will perform these duties.

### LESSON 5—COMPOSITION

(a) Repeat the dramatization of Lesson 4.

Give close attention to the correct representation which is a test of the child's observation and imagination.

(b) Retell the story in your own words.

Some of the stories in this book are to be reproduced because through them the child adds to his vocabulary and aids in the developing of connected thought through a good beginning, continuous action, and a good climax to his story.

#### Pupil's Preparation

In general, the material in this book is so arranged that the oral exercise on a given topic precedes the written work. This relates both to the written composition lessons and to the drill exercises in applying principles of grammar. By this plan, the aimless work of so-called independent preparation of lessons gives place to the intelligent application and use of facts developed in the conversation lesson. Seat work is thus provided for *after* the development of the subject, not in advance of it. However, the *pupil's preparation* may in most cases be guided by the following directions:

*Read thoughtfully the development of the lesson.*

*Think how you will answer each question, when you are called upon to do so.*

*Think how you will fill the blanks, if any, in your lesson.*

*Think how you will express certain ideas that you will be asked to give in oral or written discussion.*

### LESSON 6—LEARNING WORDS: THE GLOSSARY

Vocabulary growth is an important part of language work. Children should gain steadily in their knowledge of words, both in meaning and pro-

nunciation. They must learn to avoid monotony and add interest to their speech by using *variety* in their words and thus avoid repeating again and again a few words or expressions.

The book has a Glossary (see pages 208-215) containing words that offer special vocabulary training either of pronunciation or meaning. The teacher is left free to use the Glossary according to the needs of her particular class. This lesson is merely a type of the kind of assignment teachers should make whenever there is need for preparation on words. This plan is flexible and superior to the use of fixed word-study lessons in the text. Make systematic use of the Glossary.

## LESSON 7—SENTENCE: STATEMENT: PERIOD:

### BEGINNING SENTENCES WITH CAPITALS

#### Teacher's Preparation

Have some flowers at hand to use in case children forget to bring them.  
Plan the steps you will follow in developing the lesson.

#### The Lesson

What flower did you bring today?

Look at it carefully and think about it.

Tell one thought about its color.

Write this thought on the board.

Tell a thought about where it grows.

Write that thought on the board.

How many thoughts have you now written on the board?

When we speak or write a complete thought we call it a *sentence*.

Tell me what a sentence is.

When the sentence tells us a *fact* we call it a *statement*.

Tell me what a statement does.

With what kind of letter does each of your sentences begin?

What mark have you placed at the end of each statement?

Open your books and read the sentences in the heavy type.

Close your books.

Who can tell what a sentence is? A statement?

Pupils should answer in complete statements.

How does every sentence begin?

How does a statement end?

The unfailing use of a capital letter at the beginning of a sentence and of a period at the end of a sentence that is a statement is an important aid in giving children the "feeling" for the sentence. If children

are to talk in complete sentences—sentences that have a predicate verb as well as a subject—every help must be utilized to realize that result.

The failure to begin each sentence with a capital letter and to end each statement with a period is a common error among children. Investigations show that the failures to use the capital are about equal to the failures to use the period, and that together they are about *one-fourth of all errors made by children in written work*. The place to establish in practice the knowledge of how to write a sentence is *in this grade*. *Make sure that you give sufficient drill to enable your pupils to write their sentences correctly.*

### Written Exercise

Follow the directions given in the book.

## LESSON 8—THE QUESTION

### Teacher's Aim

To develop the use of the question mark.

To review the sentence, the statement, capitals, and the period.

### The Lesson

Investigations such as that made in Kansas City show that failure to use the question mark at the end of interrogative sentences is a common error among children in our schools. Obviously, this error appears less frequently than the failure to use a period at the end of sentences that make statements, for the interrogative sentence is less often employed. However, the *percentage* of failure is about the same in each case. *In this grade is the time to establish the unfailing habit of placing a question mark at the end of a sentence that asks a question and a period at the end of a sentence that tells something as a fact.*

Follow the development of the book and establish pupils in the principle or definition involved, which is set out in the text in heavy type. To “learn” does not necessarily mean the memorization of the exact phrasing of the text; it is, of course, sufficient if the pupil is able to demonstrate that he has in mind the *underlying thought*.

### Written Exercise

Follow the directions given in the book.

## LESSON 9—LITERATURE

### The Lesson

In the study of literary selections, children not only gain the power to interpret language, but they find good models of expression that influ-



ence and refine their own speech. In addition, they have their ideas enriched by the beautiful pictures the author has described for them. The fancies that abound in children's poetry and the apt comparisons found in metaphors and similes are rich in suggestion; the poet finds likenesses in things that are seemingly unlike. Children should be led to see and enjoy these fancies and pictures.

The literary selections found in the text not only afford practice in interpretation, but they also furnish a basis of composition. The children have made observations similar to those narrated in the story or the poem; they are anxious to relate these experiences. Themes for composition, therefore, *grow out of* the literature presented and *deal with the thoughts and experiences of the children*. You will relate personal observations of your own and by means of suggestive questions keep the conversation spirited.

### Written Exercise

Follow the directions given in the book.

Note. The aim of copying is to train pupils to observe carefully and express exactly. Set a time limit for the exercise. All pupils in this grade should be able to look at a whole word and then write it, not a letter or two at a time. Train them to write a phrase and then a sentence without referring to the original.

After the pupils have copied the stanza, the teacher should examine the work, mark mistakes, and make notes for further drill.

## LESSON 10—DRAMATIZATION

### The Lesson

What is a dialogue?

What is a dramatization?

Name the characters in this story.

Who will take these parts?

Each may study the part he has chosen and then we shall play it.

## LESSON 11—REVIEW OF CHAPTER

The review should both *test* and *drill* pupils on the language facts treated during the month. Obviously the ability on the part of pupils to *apply* a principle is vastly more important than the ability to define it. For example, the ability to define a sentence is less important than the ability to write a sentence correctly. Much practice at the board in writing sentences should be given, sometimes under speed tests. Everything should be done to avoid allowing the exercise to become dull and monotonous—contests, games, etc., should be freely employed.

## CHAPTER TWO

## LESSON 12—LITERATURE

**Teacher's Aim**

- To enjoy the story with the children.
- To induce the children to talk freely.
- To establish correct habits of speech.

**The Lesson**

The questions in the book are merely suggestive. Many others should be asked by the teacher and the children.

You may perhaps find that an animated conversation has been started before you have asked any of the questions listed in the book. Do not stop the talk in order to ask these questions. Their purpose is accomplished when the children talk with intelligence and interest.

## LESSON 13—DRAMATIZATION

**Teacher's Aim**

- To cultivate free self-expression.

**The Lesson**

- What is a dialogue?
- What is a dramatization?
- Name the characters in "The Big Red Apple."
- Who will take these parts?

Each may study the part he has chosen and then we will play it. Spontaneous self-expression is better than memorized dialogue.

**Written Exercise**

- Follow the directions given in the book.

## LESSON 14—PICTURE STUDY

**The Lesson**

Perhaps you have an apple orchard in the neighborhood of your school. Can you not visit it with the children and there observe the harvesting and packing of the fruit? If there is no orchard near, the pupils who are familiar with the processes may describe them to the others.

Much of the trouble with composition is caused by asking children



to tell or write something that they have never known or experienced. The dull children become hopeless or sullen under such treatment, and it may take months or years of patient sympathy to restore their confidence and courage. The lesson should stimulate interest in apples and in the trees on which apples grow. It should beget inquiry and lead to further observation.

### Written Exercise

Follow the directions given in the lesson.

Every written lesson is a writing lesson and should be the pupil's best work.

In general, the "Written Exercise" is a part of every lesson throughout the book. The oral discussion is followed by enough written work to establish the principle under consideration. It is to be remembered that *oral* language is more important than *written* expression, particularly at this stage of progress.

Divide the time between oral and written work as may seem to you most effective, in view of the ability of your pupils to talk interestingly. *The standard rate of writing original composition by third grade pupils is 11 words per minute; in dictation and reproduction work, 12 words per minute.*

If your class is below the standard rate, use your writing lessons to increase their speed. Use part of the time of the written exercise to allow pupils to read to the class the compositions they have written; in case the time will allow only part of the class to read today, allow the remaining children to read the next time. In this way you will provide an *audience* for the writers—a necessary requirement.

## LESSON 15—*IS* AND *ARE*

### Teacher's Aim

To develop the use of *is* and *are*.

To help the children to use these words correctly.

How many would like to join the *Is and Are Club*? The pledge is that we will try to use these words correctly at all times.

### Teacher's Preparation

Copy these sentences on the board for drill exercise in the use of *is* and *are*:

1. My lessons are learned.
2. Language is easy for me.
3. My books are in my desk.
4. The apples are in the barrel.
5. The barrel is in the wagon.

6. The boxes are there, too.
7. Tom and Jane are well.

### The Lesson

Open your books to Lesson 15.

Read the two sentences.

Corrective work should receive unremitting attention. Select one or two common errors prevalent in your class and stress the correct forms until the right habit is established; then, take up another error and follow up this fault in the same manner. Only in this way can any effective work be done in overcoming faulty English.

But in all corrective work, the coöperation of the pupil must be secured. He must *want* to speak with correctness, if your efforts are to be successful in improving his speech. Your duty lies in the direction of stimulating his *ambition* and creating the *desire* to talk and write *well*. You will succeed best if you quietly give the correct form every time he uses the incorrect one; he will repeat the correct expression without interrupting his train of thought. Soon he will anticipate you, making the correction himself before you have had time to say the correct word.

A high standard of correct expression in the language exercise and a low standard in all other studies will not bring permanent improvement. The same careful attention that prevails in conversation in the English lesson must be given in other lessons, on the playground, and elsewhere. The corrective work should include the use of *is* and *are*. Children should correct each other in conversation, *always in friendliness and in a spirit of helpfulness*.

Tell why we use *is* and *are* in the sentences on the board.

Give other sentences using *is* and *are*.

### Written Exercise

Follow the directions given in the book.

## LESSON 16—LITERATURE

One of the best ways to teach the children to enjoy a poem is to read it to them. Let them get the rhythm first and then get the meaning of each thought in the poem.

### The Lesson

In the study of literary selections, children not only gain the power to interpret language, but they find good models of expression that influence and refine their own speech. In addition, they have their ideas enriched by the beautiful pictures the author has described for them. The fancies

that abound in children's poetry and the apt comparisons found in the metaphors and similes are rich in suggestion; the poet finds likenesses in things that are seemingly unlike. Children should be led to see and enjoy these fancies and pictures.

## LESSON 17—COMPOSITION

### Teacher's Aim

- To develop freedom of expression.
- To establish correct grammatical forms.
- To share experiences.

### Conversation

Oral language is more important than written expression, especially in the early grades. We talk more than we write; besides, children have ready control of the speech organs, while talking through the medium of the pen is an effort and is a slow process. For these reasons, oral composition is assigned a prominent place in this book.

The first requirement of an effective language lesson is that both *children and teacher shall enjoy the period*. Free self-expression thrives only in a tonic atmosphere of sympathy. Your task is to make all the children feel that they can contribute something that all want to hear. Make sure that the timid as well as the self-confident express themselves. Children learn to talk by talking—under natural conditions of spontaneous interest, helpful guidance, and a sympathetic audience. They are to be *inspired* to talk with increasing effectiveness and to win the power to use words discriminatingly in expressing their ideas.

### Written Exercise

Follow the directions given in the book.

## LESSON 18—CAPITAL I

### Teacher's Aim

- To teach the capitalization of *I*.
- To fix the habit of writing *I* correctly.

### Teacher's Preparation

Be prepared to give sentences containing *I*.

### The Lesson

Failure of children to write the word *I* with a capital letter is not creditable to the teaching. The correct use is entirely possible, if the teacher considers it worth doing.

The following lines will give additional drill in the use of this word:

1. It's wrong to be sorry;  
I ought to be glad;  
But he's the best birdie  
That ever I had.
  
2. The miller smiled and doffed his cap;  
"I earn my bread," quoth he;  
"I love my wife, I love my friend,  
I love my children three;  
I owe no penny I cannot pay;  
I thank the river Dee,  
That turns the mill, that grinds the corn,  
To feed my babes and me."
  
3. I wish I were a Primrose,  
A bright yellow Primrose, blowing in the spring!

#### Written Exercise

Follow the directions given in the book.

### LESSON 19—PICTURE STUDY

#### Teacher's Aim

To develop the power of expression.

To cultivate free self-expression.

#### Teacher's Preparation

Study of the picture.

Preparation of questions.

#### The Lesson

Pictures which portray children and their activities appeal most strongly to the child of this age.

Watch him as he interprets this picture. Help him when necessary by means of questions to arouse thought. Too many criticisms tend to arouse self-consciousness.

#### Written Exercise

Follow the directions given in the lesson. Have the compositions read aloud in class. The importance of having an audience cannot be over-estimated.

Keep the sentences simple. The "and," "so," and "then" habits are the result of the pupils trying to use long sentences. Do not expect too much in written work in this grade.

**LESSON 20—DICTATION (REVIEW OF I)****Teacher's Aim**

- To increase pupils' freedom of expression.
- To fix their habits of spelling, capitalization, and punctuation.
- To increase pupils' power of attention and concentration.

**Teacher's Preparation**

- To learn several simple riddles.

**Conversation**

- What is a riddle?
- Read the ones in the book.
- Can you guess them?
- Can you guess these riddles?
- (Teacher may give other riddles.)
- How many know a riddle?
- You may tell them to the class.

Have pupils read one of the riddles carefully; notice the spelling, capitals, and punctuation. Have the riddle written from dictation.

**Written Exercise**

- Compare the dictation exercise with the copy in the book.

**LESSON 21—REVIEW OF STATEMENTS AND QUESTIONS**

- Are you watching for mistakes in writing statements and questions?
- Are your children improving in capitalization and punctuation?
- As a test, dictate two statements and two questions.
- Are you satisfied with the result?

**Written Exercise**

- Follow the directions given in the book.

**LESSON 22—LITERATURE****Teacher's Aim**

- To enjoy the story with the children.
- To induce them to talk freely about the story.

**The Lesson**

In every class there are some children who do not readily take part in oral lessons. They are the timid, the slow, the unfortunate children who have already found the world so lacking in tenderness that they have grown

suspicious. Such pupils require careful handling. Any attempt to *force* expression from them will result in failure. You may, it is true, force such children to stand and *repeat what you have said or what another child has said*, but there is little growth in such an exercise.

If we cannot *force* expression from a child, how may we bring it about? It must be *won* through confidence and inspiration by such means as the following: (1) By such thorough preparation on the part of the teacher that she may be able to present the lesson in an interesting manner; (2) by the contagion of enthusiasm and by sympathy. Little by little the self-conscious child will allow himself to be drawn into the discussion.

Read or tell to the children the story, "How Mr. Rabbit Lost His Fine Bushy Tail," as told by Uncle Remus. Joel Chandler Harris tells the story as he heard it from the negroes on the Georgia plantations.

### LESSON 23—QUESTION GAME (*I AM NOT*)

#### Teacher's Aim

- To train the imagination.
- To gain freedom of expression.
- To break up the "ain't" habit.

#### Conversation

Explain the game given in the book.

Each pupil will imagine he is an animal. See if he can describe himself so clearly that the other pupils can guess his name.

#### Written Exercise

Follow the directions given in the book.

### LESSON 24—CAPITALS IN TITLES

#### Teacher's Aim

- To teach the meaning of *title*.
- To teach the use of capitals in titles.
- To establish the habit of using capitals correctly in writing titles.

#### Teacher's Preparation

Be prepared to give titles of stories, poems, and pictures, preferably those familiar to pupils.

#### The Lesson

Open-book lessons are to be encouraged. The use of capital letters in writing titles calls for considerable practice. The longer and more

important words of a title are to be capitalized, but the determination calls for a judgment in the case of each word.

For practice, select titles from the school reader, preferably those with which the children are familiar. In taking up new lessons in the reader from day to day, call attention to the use of capitals in the title.

### LESSON 25—DICTATION

#### Conversation

A few questions will serve to start conversation:

What is the name of a story, a poem, or a picture called?

Which words in a title begin with capital letters?

Follow with the dictation.

Pupils open books and make corrections.

Use the blackboard to correct prevailing errors made by children.

#### Written Exercise

Follow the directions given in the lesson.

### LESSON 26—PICTURE STUDY

#### The Lesson

The enthusiasm of the teacher is reflected in the pupils. If she is interested in this picture, the children will show their interest, and as their interest grows they will become free and communicative.

The teacher's duty is to arouse this interest by means of questions, thus aiding them in weaving a story around the picture.

#### Written Exercise

Follow the directions given in the book.

### LESSON 27—CAPITALS IN NAMES OF DAYS OF WEEK

#### The Lesson

Read the names of the days of the week.

With what kind of letter does the name of each begin?

Learn the rule given in heavy type.

Learn to spell the names.

Write them from dictation.

Each child opens his book and corrects his own work.

#### Written Exercise

Follow the directions given in the book.



**LESSON 28—LITERATURE****Teacher's Aim**

- To help the children appreciate the language of the story.
- To stimulate the desire to improve their own language.

**The Lesson**

The story should be read to the class by the teacher or by a pupil who is an effective reader.

Make sure that the children understand all the words and expressions found in the story.

Give the meaning of the following:

a prize pumpkin	glowed with pride
light the whole world	quite content
so modest	dared to expect

**Written Exercise**

Follow the directions given in the book.

Example:

Three pumpkins were growing on a vine.  
 The first pumpkin wanted to be a prize pumpkin.  
 The second pumpkin wanted to be as big as the moon.  
 The little pumpkin wanted to be put in a pie.  
 The pumpkins grew and grew.  
 The first pumpkin was taken to the fair.  
 The second pumpkin was made into a jack-o'-lantern.  
 The little pumpkin was made into a beautiful brown pie on  
 Thanksgiving Day.

**LESSON 29—COMPOSITION**

One of the purposes in having stories in a language book is to have pupils reproduce them and gain power in expression. Through the expression the teacher learns what ideas or impressions the pupils have gained.

If the children have never reproduced stories, the teacher may well begin the story and then allow the pupils to finish it.

Suggestions:

- Watch for grammatical errors.
- Avoid interruptions.



Insist on clear enunciation and pronunciation.

Encourage the use of simple sentences.

See that each pupil takes part in the lesson, and says something worth while.

Require pupils to talk loud enough to be heard by all in the class.

Supplementary story:

“Little Pumpkin’s Thanksgiving,” in *The Elson Readers, Book III*.

### Written Exercise

Follow the directions given in the book.

Or, have the mistakes in the written exercise of Lesson 28 corrected.

Compositions may be written on the board by pupils, each correcting his work as members of the class point out errors.

### LESSON 30—REVIEW OF CHAPTER

See Manual suggestions for Lesson 11.

## CHAPTER THREE

## LESSON 31—LITERATURE

**The Lesson**

Read the poem as many times as is necessary for pupils to get the rhythm.

Ask questions to bring out the meaning of:

river of crystal light                      sea of dew  
Nets of silver and gold

Read the first stanza again.

Have the children read it, and then memorize it, taking one thought at a time.

## LESSON 32—MEMORIZING

**The Lesson**

Have the first stanza read and then repeated from memory. Make any corrections necessary.

Read the second stanza to the children.

Ask questions to bring out the meaning.

Have the stanzas read by the children.

Repeat the first two lines and have these repeated by the children, first together and then individually, to correct possible errors.

Continue in this way with the rest of the poem.

Then have the children perfect it during study period.

## LESSONS 33 AND 34—MEMORIZING

Continue as in Lesson 32.

## LESSON 35—A and AN: VOWELS: CONSONANTS

The technical facts of language and the laws of good usage constitute the *mechanics* of speaking and writing. Part of the time must be given to the study and practice of these kinds of language work. The other kind of language work is training in *arts of composing*. Knowledge gained in the technical language lesson is to be applied in the composition exercise. The correct use of *a* and *an* comes under the side of the mechanics of lan-

guage. Some language facts apply only in written work, while others apply in oral expression. The correct use of *a* and *an* applies in both oral and written English. Have children learn the rules given in heavy type.

Keep a record of class errors in the use of *a* and *an*. Drill on these often and give special drill in review of chapter.

### LESSON 36—A: AN (Continued)

This review and drill lesson is intended to establish the children in the correct use of *a* and *an*. It is best treated as an oral exercise, for children should become acquainted with the *sounds* of these words before vowels and consonants. They are to *hear* the correct sound so often that it will sound right to them. The oral exercise is better, therefore, than the written for fixing the correct use of these articles.

Follow the directions for "Written Exercise" found in the lesson. Ask each pupil to see that every sentence begins with a capital letter and ends with a period; also, that *a* and *an* are correctly used in the sentences.

### LESSON 37—SINGULAR AND PLURAL

#### Teacher's Preparation

Familiarize yourself with the development of the lesson as given in the book.

Write a list of words on the board, some in the singular form and some in the plural.

#### The Lesson

With open books, follow the development given in the lesson. Then, give in sentences some words that are used in the singular; develop the meaning of *singular*. Then, give some words in sentences that are used in the plural. Have the children tell whether the words on the board are singular or plural. Have children learn the lines that have "singular" and "plural" in heavy type.

#### Written Exercise

Follow the directions given in the lesson.

### LESSON 38—PICTURE STUDY

Here is another story picture.

What story has it to tell?

Who are these children?

Give them names.

Do you think they belong to the same family?

Perhaps they come from a school.

Do you think they have come from a distance? Why do you think so?

Could they carry such large baskets very far?

Could they have come in an automobile?

How else could they have taken the baskets there?

What is in the baskets?

To whom are they to be given?

Is the person or family rich or poor?

Why do you think so?

Who came to the door?

What did he say?

Tell what else you think happened.

Tell your story to your classmates.

### Written Exercise

Follow the directions given in the book.

## LESSON 39—WAS: WERE

### Teacher's Aim

To teach the use of *was* and *were*.

To review the meaning of *singular* and *plural*.

### Teacher's Preparation

Familiarize yourself with the development of the lesson as given in the book.

Write sentences on the board, leaving spaces to be filled with *was* or *were*.

### The Lesson

Review the meaning of *singular* and *plural*.

Follow the development given in the book.

Have children learn the lines in heavy type.

Have children fill in spaces left in the sentences on the board.

### Written Exercise

Follow the directions given in the lesson.

## LESSON 40—GAME (YOU WERE)

Language drills are recommended. These alone will not permanently correct grammatical errors but they will serve to put children on their guard against incorrect forms which they may hear and use.

Facts learned in the language work must be applied in other lessons as well.

Use any games that you know or can invent to fix these forms in the pupils' minds.

### LESSON 41—LITERATURE

#### The Lesson

Before asking the children to memorize this stanza, be sure that they understand the meaning of it. Study each phrase separately.

### LESSON 42—CAPITALS IN NAMES OF MONTHS

#### The Lesson

Read the names of the months as given in the lesson.

How many months are there in the year?

Read the list of the first four months; close your book and say them.

Read the names of the next four months; close your book and say them.

Give the names of the first eight months in the order given in the two lists.

Read the names of the last four months; close your book and say them.

Give the names of the twelve months in order.

With what kind of letter does each month begin?

Pupils will write on the board from memory the names of the months in order.

Each pupil will correct his mistakes, as the teacher spells each name.

Point out to the children that while the names of the *months* begin with capitals, the names of the *seasons* are not capitalized. Examples: September, autumn, May, spring.

#### Written Exercise

Follow the directions given in the lesson.

### LESSON 43—ABBREVIATIONS OF NAMES OF MONTHS

#### Teacher's Aim

To review the names of the months.

To teach abbreviations of these names.

To teach that a period is placed after an abbreviation.

**The Lesson**

Have each pupil write the names of the months in order and after each name write its abbreviation, if it has one.

Ask the children to refer to their books and make any needed corrections.

Have the children copy the names of the months and their abbreviations in their notebooks.

**LESSON 44—LITERATURE**

To "tell the story" means for each pupil to give his *own interpretation of it*, not merely to reproduce the story in the terms of the text. To *interpret* a story is a valuable constructive exercise. When pupils understand this, variety and interest will appear in the exercise; the versions will not be monotonously alike, nor will the language show slavish repetition. Strive for good interpretation of a constructive kind.

The Southern Indians occupied the country east of the Mississippi River and between the Tennessee River and the Gulf of Mexico. They were known as the Cherokees, Chickasaws, Choctaws, Creeks and Seminoles. They were much milder in disposition than the Northern Indians and knew something of farming before the white men settled near them.

Some of these tribes quickly adopted the industrial methods of the white settlers and the descendants of Southern Indians are successful farmers and herdsmen in Oklahoma today.

**LESSON 45—PICTURE STUDY**

The study of pictures and of poetry are so much alike that the same method of study may be applied to them.

Here is a story told by the use of pictures. The questions will aid in getting the thought of the picture.

**BROTHER FOX'S TAR BABY****ACT I**

*Time*—A HOT SUMMER DAY.

*Place*—THE WOODS.

*Persons:*

BROTHER FOX

BROTHER RABBIT

*Brother Fox is trotting along a path in the woods, and suddenly meets Brother Rabbit.*

BROTHER RABBIT. It's a hot day, Brother Fox. Where are you going?

BROTHER FOX. I'm going fishing. Come along with me.

BROTHER RABBIT. On a hot day like this? Sit in the sun and fish? No indeed!

BROTHER FOX. Well, let's get some boughs and build a little house on the edge of the river. Then we can sit in it and be cool while we fish.

BROTHER RABBIT. Build a house this hot day? No, thank you! I don't care for fish, anyway. A few green leaves are all I need.

BROTHER FOX. [*Angrily.*] Very well, then! But I'm going to build a cool little house. It will be my own house, and I shall fish there alone.

BROTHER RABBIT. All right, Brother Fox. Good-bye!

*Brother Rabbit runs off down the path.*

BROTHER FOX. Now I'll build my house; and I'd like to see Brother Rabbit set his foot in it.

*Brother Fox goes to the river and builds a house of boughs.*

## ACT II

*Time*—THE NEXT AFTERNOON.

*Place*—BROTHER FOX'S LITTLE HOUSE.

*Persons:*

BROTHER FOX

BROTHER RABBIT

*Brother Rabbit is sitting in Brother Fox's house, fishing.*

*He hears a sound.*

BROTHER FOX. Now I'll build my house; and I'd like to see Brother hide in the bushes.

*He hides, and a moment later Brother Fox comes along with a basket and a fish-pole.*

BROTHER FOX. Now for a fine basket of fish! No more sitting in the hot sun for me! [*Suddenly he sees tracks near the door.*] What are these? Rabbit-tracks? So Brother Rabbit has been in my house! Oh, I wish I could catch him fishing here! But how can I do it? [*After a moment's thought.*] I have it! I have it! Look out, Brother Rabbit! I'll catch you yet!

*Brother Fox runs off down the path and Brother Rabbit runs home, laughing.*

## ACT III

*Time*—THE AFTERNOON OF THE THIRD DAY

*Place*—THE LITTLE HOUSE BY THE RIVER

*Persons:*

BROTHER FOX

BROTHER RABBIT

THE TAR BABY

*Brother Fox steals through the bushes, carrying a wooden doll covered with tar.*



BROTHER FOX. I'll catch Brother Rabbit this time. How soft and sticky this tar is.

*Brother Fox puts the Tar Baby on the path near the little house. Then he hides in the bushes. By and by Brother Rabbit comes down the path, with his rod and line.*

BROTHER RABBIT. [*Looking around.*] No one here! Now for a cool fish! [*Suddenly he sees the Tar Baby.*] Hello, there! Who are you?  
*The Tar Baby says nothing.*

BROTHER RABBIT. Why don't you answer me?  
*The Tar Baby says nothing.*

BROTHER RABBIT. [*Going up closer.*] See here! Have you no tongue in your black head? Answer me! Speak up in a hurry, or I'll hit you.  
*The Tar Baby says nothing. Brother Rabbit hits him with his right hand. It sticks fast.*

BROTHER RABBIT. [*Very angry.*] Here! What's this! Let go my hand. Let go, I tell you! Will you let go? [*He raises his left hand.*]  
*The Tar Baby says nothing. Brother Rabbit strikes—Bam! His left hand sticks fast.*

BROTHER RABBIT. [*In a rage.*] Turn me loose! [*He raises his right foot.*] Do you see this foot? Do you want me to kick you with it?  
*The Tar Baby says nothing. Brother Rabbit kicks him—Bom! His foot sticks fast. He quickly raises the other.*

BROTHER RABBIT. [*Shouting.*] Do you think I have only one foot? See this one! If I kick you with it, you'll think it is Brother Bear knocking your teeth out!  
*The Tar Baby says nothing. Brother Rabbit kicks him—Boom! His left foot sticks fast, too. He wags his head back and forth.*

BROTHER RABBIT. [*Screaming.*] Look out now! Turn me loose! If I butt your woolly head, it will be the last of you. You'll never stop till you strike the bottom of the river. Answer me! Will you turn me loose?  
*The Tar Baby says nothing. Brother Rabbit butts him—Biff! His head sticks fast.*

BROTHER RABBIT [*Whining.*] Black boy, let me go! Turn me loose! Oh, turn me loose! I was just playing!

BROTHER FOX. [*Running from the bushes and dancing up and down with joy.*] How do you like my Tar Baby, Brother Rabbit? I have you now! We'll see what happens to people who steal into my little house.



BROTHER RABBIT. [*Whining.*] Let me go, Brother Fox! Let me go. I am your friend.

BROTHER FOX. I don't want a thief for a friend. I think I'll just build a big fire.

BROTHER RABBIT. [*Frightened.*] What for, Brother Fox? What for?

BROTHER FOX. I think I'll have a roast for dinner. Roast rabbit is good.

*Brother Fox gathers branches and puts them down beside Brother Rabbit and the Tar Baby. Then he sets the branches on fire, and goes off for more fire-wood.*

BROTHER RABBIT. [*Squirming.*] Oh, oh, my hair and whiskers! I'm scorching! Turn me loose! [*As the fire grows hotter it melts the tar, and one of Brother Rabbit's hands is loosened.*] My hand is loose! Hurrah! 'This Tar Baby is melting!' Hurrah, hurrah! [*He squirms again.*]

BROTHER FOX. [*Returning and throwing on more branches.*] How is that, Brother Rabbit? Is that fire big enough to roast a rabbit?

*Brother Rabbit stops squirming. He sits very still and does not let Brother Fox see that one of his hands is loose.*

BROTHER RABBIT. [*Scornfully.*] Do you call this a fire? You'll have to build a bigger one than this to scare me!

BROTHER FOX. [*Very angry.*] You shall have fire enough to do more than scare you. I'll bring an armful that will finish you.

*Brother Fox goes off for more boughs. While he is away, the fire melts the tar so that Brother Rabbit shakes himself free.*

BROTHER RABBIT. [*Calling back as he runs away.*] Build your fire all you want to, Brother Fox! But you can't have a roast rabbit this time! How would you like some melted tar? [*He goes off in the bushes, laughing.*]

—Frédéric Ortoin—Adapted.

In connection with this lesson, read or tell the story of the Tar Baby, as told by Joel Chandler Harris. The children will follow with breathless interest Brer Rabbit's pleading, "Please, Brer Fox, don't ding me in dat brier-patch," and rejoice greatly as they hear the triumphant cry which announces his safety, "Bred en bawn in a brier-patch, Brer Fox—bred en bawn in a brier-patch!"

Critics say that Joel Chandler Harris has preserved the atmosphere and the dialect of the negro folk tales as no other author has succeeded in doing. He gives them to us as he heard them on the plantation from the lips of men and women who had heard these stories from their fathers and mothers.

**LESSON 46—COMPOSITION****Teacher's Aim**

- To quicken the imagination.
- To gain freedom of expression in writing.
- To recall individual experiences.

**The Lesson**

Pupils should waste no time in deciding on which subject to talk. Select the one that appeals to you. Before the children begin to talk, call attention to the importance of *seizing an interesting point and developing it*. To enumerate a number of particulars, such as things you would like to do on Thanksgiving Day, fails to hold the interest because no one thought is dwelt upon long enough to become interesting to the reader or listener. But, by selecting a single point and treating it fully enough, the speaker will not fail to interest. Show the children how this may be done.

**Written Exercise**

Follow the directions given in the book.

Give a few minutes of time after the compositions are written for pupils to look over their work for errors. *Every written composition should be corrected by the pupil before it is given to the teacher or read in class.*

**LESSON 47—CAPITALS IN NAMES OF HOLIDAYS****Teacher's Aim**

- To teach the use of capital letters in names of holidays.
- To teach this lesson in such a manner that the use of capitals in writing these names will become a fixed habit.

**The Lesson**

Follow the development given in the book. Have the children learn the rule given in heavy type. The dictation exercise will afford practice in writing these names. The *dictation exercise* has value in *establishing forms and usages* accepted as correct by the best authorities on *writing* the English language. Dictation exercises will not teach a child to compose, but they will teach him how to put on paper what he composes. *Dictation exercises test the child's ability to write what he has composed.*

**Written Exercise**

Follow the directions given in the lesson.

**LESSON 48—REVIEW OF CHAPTER**

See Manual suggestions for Lesson 11.

## CHAPTER FOUR

## LESSON 49—PICTURE STUDY

**Teacher's Aim**

To develop the power of observation.

To lead the children to talk freely about the picture.

**The Lesson**

Use the development given in the book.

If the children cannot remember a Christmas dream ask them to tell an imaginary one.

LESSON 50—*THIS: THESE: THAT: THOSE***Teacher's Aim**

To develop the use of *this* and *these*, *that* and *those*.

To help the children improve their oral language.

**Teacher's Preparation**

Be familiar with the development in the text.

Copy these sentences on the board:

1. The boy likes this knife.
2. That knife is sharp.
3. Do you see those birds?
4. This apple is green.
5. I do not like these apples.
6. Those boys are busy.

**The Lesson**

Use the development given in the lesson. The open-book method is a good one for most development lessons. In this way, you are sure that all pupils *understand* the principle under consideration. Then, the further application and the learning of the definitions and rules *fix in mind* what is already *comprehended*. In the book, the definitions and rules are printed in heavy type and the children are asked to learn these.

After the illustrative sentences given in the book are studied in class, use other objects in a similar way to fix further the habit of using correctly *this*, *that*, *these*, and *those*. Then have children tell why these words are so used in the sentences on the board. Errors are more often made in

using the plural *these* or *those* with a singular noun, as, "I like these kind of apples," etc.

### Written Exercise

Follow the directions given in the lesson.

### LESSON 51—THIS: THESE: THAT: THOSE (Continued)

One of the common errors is the use of the pronoun *them* for *these* or *those*. Examples: He kept *them* pigs in a pen. *Them* girls threw stones at us. I don't like *them* high collars, etc. Make war on this habit in your pupils and give sufficient drill in the use of *these* and *those* to establish the correct use of these words.

### LESSON 52—LITERATURE

#### Teacher's Aim

- To arouse thought.
- To quicken the imagination.
- To develop freedom of expression.

#### The Lesson

The teacher should read the story or have one or more pupils take turns reading to the class.

Then ask the questions given in the book. Other questions will suggest themselves during the discussion.

Supplementary stories and poems:

The following stories can be found in *The Elson Readers, Book III*:

- "A Christmas Wish," Eugene Field.
- "Gretchen's Christmas," Maud Lindsay.
- "The Christmas Tree," Mary McHugh.

### LESSON 53—COMPOSITION

Review the story in Lesson 52 by means of questions; as,

What did Polly want to do?

What did Grandmother suggest to her?

What did Polly do?

What happened on the afternoon before Christmas?

How did Polly decide?

What happened Christmas morning?

After the story has been reviewed, have it retold by the children.

**Written Exercise**

Follow the directions given in the book.

**LESSON 54—GAME (*IT IS I, HE, SHE*)****Teacher's Aim**

To develop freedom of expression.

To fix correct grammatical forms of *I, he* and *she*.

**The Lesson**

Play the game given in the lesson. The use of correct English is a habit formed by repetition and drill. Children like repetition; they like saying and doing things over and over. This game is a repetition to fix the correct use of *I, he* and *she*. The children should *hear* and *say* the correct forms of these words until the wrong forms sound *discordant* to them. Investigations show that next to verb forms errors in the use of the pronoun are most numerous.

**Written Exercise**

Follow the directions given in the lesson.

**LESSON 55—NAMES OF PERSONS: INITIALS****Teacher's Aim**

To teach the different parts of a person's name.

To develop the use of capital letters to begin the names of persons.

**Teacher's Preparation**

Write the following names on the board:

John Paul Jones

Frank Lebbey Stanton

Robert Edward Lee

Paul Hamilton Hayne

Mary Louise Smith

Jane Emeline Barker

Francis Scott Key

**The Lesson**

Follow the development given in the lesson, with the children's books open before them.

Then ask the children to look at the names on the board.

Ask them to write these names, using an initial for the middle name.

Ask them to write them again, using initials for the Christian names and for the middle names.

**Written Exercise**

Follow the directions given in the lesson.

**LESSON 56—REVIEW OF SINGULAR AND PLURAL**

This opportunity is given to learn whether all pupils know the difference between the singular and plural, and also, to give more drill in distinguishing between singular and plural forms.

**LESSON 57—CAPITALS IN POETRY****Teacher's Aim**

- To enjoy the poem with the children.
- To help them recall individual experiences.
- To induce them to talk freely about the poem.
- To impress them with the thought of giving.

**The Lesson**

- Do you remember a Thanksgiving picture?
- What was it called?
- What is a real Thanksgiving spirit?
- How do people feel when they have a real Thanksgiving spirit?
- What is a real Christmas spirit?
- How would such a spirit make us feel?
- Read the first stanza of the poem.
- Whenever we are happy, what can we do?
- Read the second stanza.
- How can a joy be multiplied?
- How can we make "a perfect Christmas"?
- Read the poem again.
- Memorize it.

**LESSON 58—WRITING DATES****(COMMA BETWEEN DAY OF MONTH AND YEAR)****Teacher's Aim**

- To teach how to write dates.

**The Lesson**

Follow the development given in the book. Make sure that the children can spell the names of the months before you begin the dictation exercise. Have children open books at Lesson 43 and study the abbreviation for each month, noting that it begins with a capital letter. They learn the rule given in heavy type. This lesson should insure the correct use of these abbreviations by *all the pupils*.

**LESSON 59—GUESSING GAME (*HAVE: HAVEN'T*)**

Play the game given in the lesson. Drill sufficiently to establish the correct use of *have* and *haven't*.

**LESSON 60—REVIEW OF CHAPTER**

See Manual suggestions for Lesson 11.



## CHAPTER FIVE

## LESSON 61—LITERATURE

**Teacher's Aim**

- To enjoy the selection with the children.
- To help them appreciate the story.
- To induce them to talk freely.

**The Lesson**

A few questions will start the conversation and lead to the development of the thought of the story.

What is a fairy?

What fairies did you ever hear about?

Our story today is about another fairy.

Continue with the lesson as given in the book.

## LESSON 62—COMPOSITION

Children must understand the story they are to tell. Test their understanding of it by asking a few questions about it. If they do not remember the story, read it to them or have it read by some good reader.

As they are telling the story make a list of the common errors, to be used as a basis for future language work.

Supplementary poem:

“Where Do the Old Years Go?” by Margaret E. Sangster in *The Elson Readers, Book III*.

For the “Written Exercise,” follow directions given in the book.

## LESSON 63—ABBREVIATIONS OF TITLES OF PERSONS

The correct use of the abbreviations of common titles is important. Before the children are asked to write from dictation, go over the list with them, each child using his book and reading the title, together with its abbreviation. Their attention should be called to the use of capitals in these names and in their abbreviations. Call attention to the use of Mrs. (mīś'īs), frequently misused. The title “Miss” may be taught effectively in this connection.

This lesson should be taught so thoroughly that mistakes will not



be made by any pupil in the class hereafter in the use of these titles. Knowledge of this kind is to be applied in the written composing exercises. *The compositions test the efficiency with which you and your pupils have done your work in the technical lessons.* No matter how many rules a pupil may be able to recite, he *does not know them* if he does not apply them *on his own initiative, not merely in dictation exercises.* Technical facts of language are of little value to children *except as they are used in original compositions, oral and written.*

### LESSON 64—THE EXCLAMATORY SENTENCE:

#### EXCLAMATIONS: THE EXCLAMATION MARK

##### Teacher's Preparation

Copy these sentences on the board, omitting punctuation marks:

1. The boy cried, "Oh, dear King!"
2. The jackal said, "What a poor head I have!"
3. I have learned my lesson.
4. Are you going to the store?
5. No, I am going to school.

##### The Lesson

Follow the directions given in the lesson. Then, ask pupils to read the sentences on the board and tell where to place punctuation marks. Give reasons for the marks you use.

A few minutes' practice at the board in making the exclamation mark will be time well spent. Frequent drills upon marks of punctuation will establish facility in their use.

### LESSON 65—LITERATURE

##### The Lesson

Use the questions found in the text, and extend the list. Make sure that the children understand the poem.

##### Written Exercise

Follow the directions given in the book.

### LESSON 66—WHERE WORDS

##### Teacher's Aim

To teach "Where" words.

**Teacher's Preparation**

Write these sentences on the board:

1. The child ran to the woods.
2. The squirrel sat in the tree.
3. The girl sat down upon a stone.
4. The rabbit disappeared from sight.
5. Grandfather sat by the fire.
6. Bobby ran out of the house.
7. He turned away.
8. The farmer walked on and on.
9. A dog and a horse lived in the same barnyard.
10. The girl walked along the path.

**The Lesson**

Use the lesson in the book first and then follow with the sentences on the board or vice versa.

**Written Exercise**

Follow the directions given in the book.

**LESSON 67—GUESSING GAME****Teacher's Aim**

- To train the imagination.
- To gain freedom of expression.
- To review "Where" words.

**The Lesson**

Explain the game given in the book. Use places that are in the school room.

**Written Exercise**

Follow the directions given in the book.

**LESSON 68—PICTURE STUDY****The Lesson**

These questions will start the conversation:

- What is the title of the picture?
- What do you see in it?
- Are these girls indoors or out-of-doors?
- Upon what are they seated?
- Who are making the soap bubbles?
- Are they enjoying the fun?
- Why do you think so?

Supplementary story:

“The Raindrop’s Ride.”

### LESSON 69—LITERATURE

#### Teacher’s Aim

To enjoy the selection with the children.

To help them appreciate the story.

To induce them to talk freely about it.

#### The Lesson

Use the questions given in the lesson to guide the development of the thought of the selection. Have each child prepare two questions about the story, not given in the book, to ask his classmates.

#### Teacher’s Reference

“Life and Letters of R. E. Lee,” by Capt. R. E. Lee.

### LESSON 70—COMPOSITION

Children must understand the story they are to tell. Test their understanding of it by asking a few questions about it. If they do not remember the story, read it to them or have it read by some good reader.

As they are telling the story make a list of the common errors, to be used as a basis for future language work.

*Every oral lesson* is an opportunity to practice the forms of speech taught in the lesson in English, just as every written exercise is an opportunity to apply the rules for written language.

Make sure that your children do not talk merely *to* and *for you*. The speaker should stand in front of the children and he should talk to *them*. They should ask each other questions and should pass upon the correctness of the replies and statements given. The teacher should be called on as a last resort.

### LESSON 71—IT IS I: YOU WERE (REVIEW)

Read the Manual suggestions for Lesson 54.

### LESSON 72—HOW WORDS

#### Teacher’s Preparation

Copy the following sentences on the board:

1. Paul walked slowly up the road.
2. The women looked sadly out of the window.

3. I crept softly down the stairs.
4. He waved the flag high over his head.

### The Lesson

When the lesson in the book has been developed use the sentences on the board.

Study the lesson until you understand the game. Explain it to the children and then have them play it. Make sure that "How" words are used by the children.

## LESSON 73—COMPOSITION

The children have their own choice of a story and they should reproduce it in an interesting manner. See that they speak clearly and loud enough to be heard by every one in the class.

## LESSON 74—GENERAL REVIEW

### Teacher's Aim

To review sentence, statement, question, period, question mark, *is* and *are*.

### Teacher's Preparation

Copy these sentences on the board:

1. The dandelion is yellow.
2. Daisies are white.
3. The tulips are asleep.
4. The pond-lily is white.
5. The center is yellow.
6. Do pond-lilies grow in the water?

### Conversation

Read the sentences on the board after the lesson in the book. Give reasons for the use of *is* and *are* in them.

### Written Exercise

Follow the directions given in the lesson.

## LESSON 75—HALF-YEARLY SUMMARY

Review as suggested in text.

## CHAPTER SIX

## LESSON 76—LITERATURE

**Teacher's Aim**

To name the topics for the paragraphs.

To establish correct grammatical forms.

To induce the children to talk freely.

To impress them with the spirit of kindness and thoughtfulness toward others.

Note: For a mid-year class, omit the question relating to the use of capitals with names of places.

**The Lesson**

Read the first paragraph.

Who was St. Valentine?

What did he do?

What is the topic of the paragraph?

Read the second paragraph.

What is a legend?

What is the legend about St. Valentine?

State the topic of this paragraph.

Read the last paragraph.

How is St. Valentine honored?

What are these letters called?

Give the topic of this paragraph.

Retell the story, using these topics.

**Written Exercise**

Follow the directions given in the lesson.

## LESSON 77—ALPHABETICAL ARRANGEMENT

## (ACCORDING TO FIRST LETTER)

**Teacher's Aim**

To teach the alphabetical arrangement of words according to the first letter.

**Teacher's Preparation**

Place these words on the board:

1. gold	add	halt	mouse	flag
2. lead	egg	race	doll	tub
3. cat	jay	bat	Indian	pail

**The Lesson**

Follow the development given in the book.

Arrange each of the groups of words on the board in a column, alphabetically.

**Written Exercise**

Follow directions given in the lesson.

**LESSON 78—ALPHABETICAL ARRANGEMENT**

(ACCORDING TO FIRST TWO LETTERS)

**Teacher's Preparation**

Place the following words on the board:

flag	deep	gale
fig	draw	guide
freeze	down	grade
feed	day	golden
fail	dig	gentle
fog	drill	giant

**The Lesson**

Follow the directions given in the book.

For further drill use the words on the board.

**Written Exercise**

Follow the directions given in the book.

**LESSON 79—ALPHABETICAL ARRANGEMENT**

(ACCORDING TO FIRST THREE LETTERS)

**Teacher's Preparation**

Place the following words on the board:

1. stem, stuck, stain, still, strike.
2. climb, clam, clear, cloud, club. \*

**The Lesson**

- Follow the development given in the book.
- For further drill, use the words on the board.

**Written Exercise**

Follow the directions given in the book.

**LESSON 80—COMPOSITION****Teacher's Aim**

To teach how to write dates.

**Teacher's Preparation**

Write the following dates on the board, omitting punctuation marks:

January 10, 1888	June 7, 1918
May 16, 1520	Aug. 26, 1894
Nov. 8, 1914	Feb. 14, 1922

**The Lesson**

- Look at the words on the board. Study the spelling of the words.
- Write them from dictation.
- Answer questions in the book.

**Written Exercise**

Follow the directions given in the book.

**Supplementary story:**

“The Birthday of the Infanta,” by Oscar Wilde in *Tell Me Another Story* by Carolyn S. Bailey.

**LESSON 81—LITERATURE**

If the children are asked to read the story, and then tell (a) what Washington liked to do, (b) what Washington's brother wanted him to do, (c) why Washington did not follow his brother's wishes, and (d) what Washington did later in life, they will have talked about the story quite fully. Then, the questions given under “Study of Story” may be asked. Save enough time for the writing of a paragraph on “What I like best about Washington” and for the reading of this paragraph to the class.

**EXAMPLE:**

If you were to go to Bridges Creek, Virginia, you would find the stone that marks the place where George Washington was born. When he was three years old his home burned. Then the family moved to a plantation, near Fredericksburg. They sent him to attend school in Bridges Creek.

Then he went to live with his brother Lawrence at Mt. Vernon. When he was fourteen years old his brother Lawrence wanted him to be-



come a midshipman on a British vessel. But when he found that his mother did not want him to go, he stayed at home and became a surveyor.  
Supplementary story:

“A Glimpse of Washington” in *The Elson Readers, Book IV.*

### LESSON 82—PICTURE STUDY

#### Teacher's Aim

To develop the power of observation.

To lead the children to talk freely about the story and the picture.

To stimulate the imagination.

#### The Lesson

Who can read the story well?

What do you know about the Revolutionary War?

On which side was Washington?

Why did not Cornwallis cross the river?

Where did he go?

What happened while he was away?

Retell the story as you understand it.

Look at the picture and describe it, using the incidents of the story.

#### Written Exercise

Follow the directions given in the lesson.

### LESSON 83—PLACE OF THE TITLE

#### The Lesson

Where is the first line of the story placed?

How much space is there between the title and the first line of the story?

Learn the statements in heavy type.

Follow the directions given in the book.

#### Written Exercise

Follow the directions given in the lesson.

### LESSON 84—THE TOPIC: THE PARAGRAPH

#### Teacher's Aim

To teach the paragraph.

To teach the topic.

To teach indention.

To direct the attention of the children to the *oneness* of the thought contained in a paragraph.

**Teacher's Preparation**

Plan the steps you will follow in developing the lesson.

Be prepared to point out examples of last lines of paragraphs that differ from other lines by not being full length.

**The Lesson**

The importance of the paragraph as the *unit of discourse* justifies the school in directing the child's attention to it early in the fourth grade. Children's compositions differ from those of adults more in their lack of *sequence* than in the kind of words used or in the structure of the sentences employed. Progress in composition is, therefore, more a matter of *growth in the consecutive power* than in any other single particular. This growth will be natural, if we use the opportunities we have to impress upon children the importance of *sequence in sentences* and the *unity of the paragraph*.

**LESSON 85—THE SYLLABLE: THE HYPHEN****Teacher's Aim**

To teach the meaning of the syllable.

To teach the use of the hyphen.

To give practice in dividing words between syllables at the ends of lines, when there is not room enough to place the whole word on the line.

**The Lesson**

The failure to use the hyphen and to divide the word between syllables at the end of the line in writing, when the whole word cannot be placed on the line, is a common error. Children are unfamiliar with the syllable divisions in many words, and this suggests that considerable attention should be given to syllabication in the spelling exercises. Use the Glossary freely for this work.

**Written Exercise**

Follow the directions given in the lesson. Pupils should consult the dictionary when in doubt as to the correct division of any of these words into syllables. This may be made a part of their preparation for the lesson.

**LESSON 86—THE DICTIONARY (INDEX WORDS)**

Follow the directions given in the book.

**LESSON 87—LITERATURE****Teacher's Aim**

- To enjoy the story with the children.
- To help in interpreting the story.
- To teach patriotism.

**The Lesson**

The story is a lesson in patriotism as well as in ethics. By means of carefully prepared questions help the children to secure a clear interpretation of the story. There is a fine opportunity here for an exchange of ideas on patriotic and civic relations.

Supplementary story:

“Earning the Flag,” by Carolyn S. Bailey in *Stories for Every Holiday*.

**LESSON 88—COMPOSITION**

It seems the better way to take two periods for the interpretation of a story and its reproduction. By taking one period for the story there is ample time to interpret the thought. By devoting the second period to the reproduction, the children will be more likely to use their own language and give their own interpretation.

**LESSON 89—PICTURE STUDY**

These pictures will appeal to any boy's sense of humor. He will be interested in the part a boy plays in them.

Explain who the British are, describe the uniform of the British soldiers, and then follow the directions given in the book. When the pupils have told the story of the pictures as they interpret them, read the following selections to them from *The Elson Readers, Book III*, page 163:

**THE BOY, THE BEES, AND THE BRITISH**

“I wish I could help General Washington, too, mother! But here I must stay at home, while father and brother Ben are fighting for our country.”

Jack and his mother were sitting on the piazza of their Virginia home, one hot June day in the year 1781. There were hard times in Virginia

that year. For British soldiers rode everywhere, seizing all the horses and whatever they could find for food.

Jack's brother Ben was one of the American soldiers under the command of Lafayette. His father was with another part of the army, as an officer under General Washington.

"You were left here to take care of me, Jack," said his mother. "The British have been here once already, and have taken all our horses except Old Bay. They will surely come again. Would you want me to meet them alone?"

"No, indeed, mother!" answered Jack, earnestly. "But everyone says that Lafayette will soon drive the British out of Virginia. They say that George Washington will send men from his army in New York to help him. Oh, I wish I could join Washington's army!"

"Try to be contented, Jack," said his mother, gently. "Your brother Ben is in the army. One boy is enough for me to spare just now. Wait until you are a little older."

"But I am nearly fifteen, mother," pleaded Jack. "Father says that George Washington was only a boy when he went to fight the French and the Indians. And now he is general of all our army! Some day he will make our country free. How can anyone help his country by staying at home on a sleepy old plantation like this?"

Just then the clatter of horses' hoofs came to their ears from far down the road. Jack and his mother knew well enough what the sound meant.

"The red-coats are coming!" cried the boy, jumping to his feet. "I'll get Old Bay out of the barn, mother! The British shan't have our last horse if I can help it. I'll hide him back in the woods."

It did not take the young boy many minutes to hide Old Bay in a safe place. Then he ran back to the house as fast as his legs could carry him. "Now the old horse is safe, mother," he said proudly.

"I am afraid, Jack," replied his mother, "that the British are after more than horses this time. Neighbor Greene says they are getting hungry. We'll not have much left to eat after this visit."

"Never mind, mother!" said Jack. "If the red-coats take everything, I will see that you do not starve. I'm glad that I'm here, after all."

At that very moment, up the road with shouting and clatter of hoofs, came the British soldiers—four hundred of them. When they reached the plantation, they swarmed all over the place. They drove wagons into the yard, and loaded them with corn from the barn and with food from the great cellar.

From the end of the piazza, Jack and his mother watched them. They saw the bellowing cattle driven up, and the squealing pigs taken from their

pens. How the soldiers laughed and joked, as they chased squawking chickens about the yard!

“Hurry up, men!” called their leader. “And keep a sharp lookout. Don’t let the rebels come upon us by surprise! Now get what horses you can find, and let us be off.”

“It is hard, Jack,” said his mother, as they heard these commands, “to see all our food taken in this way. Just to think that Lafayette’s army is somewhere in Virginia at this very moment! I wish they had come here before these red-coats. I do not like to feed the British when our own soldiers are hungry.”

“I am glad that I got Old Bay out of sight, anyway,” said Jack, as he watched the soldiers.

From his place on the piazza, Jack could see the barn, the granaries, the long row of beehives near them, and the clump of bushes where Old Bay was hidden. Far beyond, stretched the road to Richmond.

Jack’s sharp eyes saw all these things at a glance. But they saw something else, too! Horsemen! Far down on the Richmond road, horsemen were coming. And they were not red-coats this time—Lafayette’s men were coming! Oh, if they could only get to the plantation in time to catch the British!

But the British lookouts had eyes as sharp as Jack’s. Up went a shout, “The rebels! The rebels are coming!”

Suddenly a daring plan came into Jack’s mind. “Run into the house, mother,” he whispered. “Quick! Quick!” Without stopping to explain his plan, he jumped from the piazza and ran toward the long row of beehives.

At that very moment, the horse-hunters rushed out of the barn in answer to the warning of the lookouts. Instantly, Jack picked up the nearest beehive and flung it into the midst of the hurrying soldiers. Then he ran like the wind to the place where Old Bay was hidden.

What a scene there was! The angry bees flew at men and animals, alike. Maddened by their stings, the horses plunged and kicked! The pigs and the cattle and even the frightened chickens joined in the uproar! Neighing, squawking, bellowing, squealing, and shouting filled the air!

The British soldiers ran about in wild confusion, falling over each other in their efforts to beat off the stinging bees. “Run for it, boys! Run for it!” shouted their leader. Then, helter-skelter they ran down the road, with the angry bees in hot pursuit!

But they were too late. Their fight with the bees had delayed them, and the pain from the stings had confused them. And at that very moment, flying along the road close behind them came Lafayette’s troops—led by a boy on an old bay horse!

So it was that the brave young American boy found a way to help his country, even though he could not join Washington's army. For the four hundred British soldiers were captured—and it was Jack with his angry bees that brought it all about.

—*Lutie Andrews McCorkle—Adapted.*

## LESSON 90—MAKING A PARAGRAPH

### Teacher's Preparation

Familiarize yourself with the development of the lesson.

Be prepared to work out on the board, with the help of the children, a similar paragraph on a different topic, *after* you have gone over the development in the lesson with them.

### The Lesson

Today we will talk about the apple.

You may tell me about it and I will write your sentence on the board.

What is the shape of the apple?

It is like what?

What color is the skin?

How does it feel?

What color is the pulp?

Tell me something else about the pulp.

Where is the core?

What is in it?

These or similar questions will bring the sentences that compose your paragraph.

#### EXAMPLE:

*The apple is round like a ball. The skin is smooth and red. The pulp is white and juicy. The core is in the center of the apple and has seeds in it.*

Call the attention of pupils to the arrangement of the sentences in the above paragraph—in full lines, not a sentence to a line—and ask them to follow this form of arrangement in all their writing of paragraphs hereafter.

In every phase of composition, children need to be shown the *method of work*. It is not enough merely to ask them to apply certain principles; they should be shown the method of procedure, and in this way they gain flexibility, and a perspective of values that can be gained in no other way. Use the blackboard freely, and, with the help of the children, build up paragraphs, until they know what a good paragraph is.

### Written Exercise

Follow the directions given in the lesson.



**LESSON 91—WORDS IN A SERIES****Teacher's Preparation**

Prepare other sentences containing words in a series and place them on the board.

**The Lesson**

The frequent use of words in a series makes this a helpful lesson in written work. Careful children will readily supply the needed commas between the words composing the series, but careless pupils will require drill in order to establish the habit and make the placing of the comma an automatic process.

**Written Exercise**

Follow the directions given in the lesson.

**LESSON 92—WORDS IN A SERIES (Continued)**

Read the sentences silently.

Close your books.

Write these sentences from dictation:

1. The clouds were small, white, and fleecy.
2. The brook was clear, cool, and deep.
3. "Bright, yellow, red, and orange,  
The leaves come down in hosts."

Open your books and make corrections.

Children should learn to correct their written work *before they hand it to the teacher*. Sometimes pupils may exchange papers to advantage, after each has corrected his own paper. Interest may be added to the correction work by dividing the class into two groups, the score of one group being compared with the score of the other.

**LESSON 93—COMPOSITION****Teacher's Aim**

To awaken in the children the *desire* to take part in the conversation.

To make each one feel that he has something to give his classmates that they want to hear.

To help each pupil improve his expression.

**The Lesson**

You will not expect the children to write with much enthusiasm, if you merely ask them to write a composition in a formal manner. But the value of *suggestion* and of a few minutes of oral work is great. Some informal



questions may start a current of thought that will result in spicy compositions. What is today's lesson about? Which farm animal do you like best? Using the topics given in the lesson, write a composition on "A Farm Animal."

*Before handing in his paper, each pupil should go over his composition for mistakes, making such corrections as may seem to him best. Save part of the time for the reading of the compositions in class or use a part of a different period for that purpose. Writing for the waste-basket is not inspiring, and when pupils understand that they have no audience they will not make progress in composition.*

Example of pupil's composition:

I have a pet pony. He is black and white. I hitch him to a little buggy. If I see any of my playmates I take them to school with me.

One day I went to the racing grounds, for there was going to be a race that day. I was going to be in the race. When we raced I came out ahead. For my prize I got a gold watch. After that, whenever there was a race, I won every time.

## LESSON 94—*THERE: THEIR*

### Teacher's Aim

To teach the use of *there* and *their*.

To give enough drill to fix the habit of writing these words correctly.

### Teacher's Preparation

Familiarize yourself with the development in the book.

Copy these sentences on the board, for additional drill work:

1. —— are the boys playing ball.
2. They left —— books on the porch.
3. The girls are over ——.
4. Do you know where the boys left —— caps?
5. The birds are building —— nest over ——.

### The Lesson

Whether or not these words remain confused in the minds of the children, depends on how thoroughly you fix the right habit *now*. In many schools these two "offenders" appear on every list of "commonly misspelled words." They will continue on such list unless you are willing to pay the price that is required to remove them from it—*unremitting patience*. *Children should not be allowed commonly to misspell any simple word of everyday use.* You may have a list of ten words that you have found again and again on the list of "commonly misspelled" words. Decide *now* to

reduce the list to nine by the end of this week; then, next week reduce this list to eight; and so on, until the slate is clean.

This plan may seem slow, but you will find increased efficiency in your pupils if you make such a resolve. Any attempt to wipe out the list of "commonly misspelled words" by wholesale, attacking all along the line, will be doomed to failure. Even though it may take more than a week to establish the correct use of a word, there is nevertheless certain improvement to come from it. Progress will seem *appreciable* to you and to your children, and all will share in the *encouragement* that is sure to follow such achievement.

#### Written Exercise

Follow the directions given in the lesson. Then, look at the sentences on the board. Fill the blanks with *their* or *there* and give reasons for your spelling.

#### LESSON 95—REVIEW OF CHAPTER

See suggestions in Manual for Lesson 11.

## CHAPTER SEVEN

## LESSON 96—LITERATURE

**Teacher's Aim**

- To enjoy the poem with the children.
- To help them understand its meaning.
- To induce them to talk freely about the poem.
- To help them recall individual experiences.
- To learn some characteristics of March.

**The Lesson**

Use the questions in the book to start conversation and to guide the course of the discussion. Make sure that the children understand such expressions found in the poem as: "stormy March," "changing skies," "rushing of the blast," "passing few," "in praise of thee," "a welcome month." Have pupils tell in their own words the meaning of some of the passages of the poem.

*Comparison* is one of the common tools employed by speakers and writers. The children should, therefore, have these likenesses and differences pointed out to them. It is particularly helpful to have them compare one poet's thoughts and expressions with those of another poet. The comparing of Bryant's lines about March with those found in Helen Hunt Jackson's poem will be very pleasing to the children. Moreover, comparison gives them the beginnings of an important method of studying literature.

## LESSON 97—COMPOSITION

**Teacher's Aim**

- To develop free self-expression.
- To establish correct grammatical forms.
- To share experiences.

**The Lesson**

In every class there are some children who do not readily take part in oral lessons. They are the timid, the slow, the unfortunate children who have already found the world so lacking in tenderness that they have grown suspicious. Such pupils require careful handling. Any attempt to *force* expression from them will result in failure. You may, it is true, force such

children to stand and *repeat what you have said or what another child has said*, but there is little growth in such an exercise.

If we cannot *force* expression from a child, how may we bring it about? It must be *won* through confidence and inspiration by such means as the following: (1) By such thorough preparation on the part of the teacher that she may be able to present the lesson in an interesting manner; (2) by the contagion of enthusiasm and by sympathy. Little by little the self-conscious child will allow himself to be drawn into the discussion.

By opening the lesson with a few suggestions or questions, conversation is started in an informal manner and thoughts come thick and fast to the minds of the children, all crowding for expression. Thus, Why is March called the windy month? What is the wind? Read the poem given in the lesson. Ask the questions given in the lesson. Then, What does each wind bring? Read the poem of Lesson 96. Of what use is the wind? (a) to bring down nuts and fruits, (b) to scatter and cover seeds, (c) to help trees get ready for winter, (d) to break up ice, (e) to change vapor into rain, hail, snow, etc., (f) to make the air pure, (g) to dry clothes and roads, (h) to help the miller and the sailor.

Similarly, mention the damage winds may do.

Supplementary material found in *The Elson Readers, Book III*: "Ulysses and the Bag of Wind." "Which Wind Is Best?"

### Written Exercise

Follow the directions given in the lesson.

## LESSON 98—TO: TOO: TWO

### Teacher's Aim

To teach the correct use of *to*, *too*, *two*.

To establish the habit of spelling the words correctly.

### Teacher's Preparation

Familiarize yourself with the development in the book.

Copy these sentences on the board:

1. He changed the pump —— a silent ghost.
2. The swallows fly —— the woodland.
3. John ran —— the store.
4. William went, ——.
5. I have written —— compositions.
6. Which of the —— ways do you go?

### The Lesson

With open books, follow the development given in the lesson. Then, have the children learn the meaning of the three words.

The misspelling of these words is a common error of pupils. That many adults make similar errors in the use of these three words testifies to the failure of the school to teach these words thoroughly.

Say to yourself, *now*, "If I have any ability as a teacher, I will see to it that succeeding teachers of my pupils will not find these words on their list of 'common errors.' " If you are willing to pay the price of unremitting patience in dealing with this kind of details, you can overcome this type of common error.

#### Written Exercise

Ask your pupils to look at the sentences on the board and fill the blanks with *to*, *two*, or *too*, giving the reasons for their choice of word in each case.

Follow the directions given in the lesson.

### LESSON 99—LANGUAGE GAME (*TO, TWO, TOO*)

Ask the children to read the sentences that they wrote in the previous lesson, giving reasons for filling the blanks as they did. Further drill in the correct use of these words may be given by finding them in a selection of the reader.

Obviously, the correct use of these words has value only in written work; much drill calling for discrimination in their use in written work is, therefore, important. The correct habit is clearly possible, and any teacher who considers the matter of sufficient importance will not fail to establish it in all her pupils.

### LESSON 100—THE DICTIONARY (ACCENT)

Until the pupils have had considerable practice, allow them to consult the dictionary before placing the accent. Much drill should be given in dividing syllables and marking accents. Extend the lists given in the text.

### LESSON 101—THE DICTIONARY (DIACRITICAL MARKS)

#### Teacher's Aim

To teach the meaning of diacritical marks.

To show how to pronounce words by diacritical marks and re-spelling.

#### The Lesson

Children know most of the sounds and many of the diacritical marks by the time they reach the fourth grade. With this knowledge and the knowledge of syllables and accent, drills should be given for speed in pronunciation.

**LESSON 102—THE DICTIONARY (MEANING OF WORDS)**

Select a list of words from this book to give to the children for drill on looking up words in the Glossary.

**LESSON 103—LITERATURE****Teacher's Aim**

- To help pupils understand the story.
- To review *are, was, were*.
- To help the children appreciate the spirit of the story.
- To enjoy the beauty of the story with the children.
- To give pupils some idea of the way clothing is made.

**Teacher's Preparation**

Secure specimens of flax, linen thread, and linen cloth, the same as pupils are asked to bring.

Be prepared to tell the children about the life of the author, Hans Christian Andersen.

**Pupil's Preparation**

- Bring to class specimens of flax, linen thread, and linen cloth.
- Read the story thoughtfully.

**The Lesson**

Use the questions found in the lesson to develop the thought of the story and such additional questions as may occur to the children or to you. Have pupils examine their specimens at the appropriate point in the conversation.

**Written Exercise**

- Follow the directions given in the lesson.

**LESSON 104—LITERATURE****Teacher's Aim**

- To enjoy the story with the children.
- To induce them to talk freely about the story.
- To give practice in selecting the topics for paragraphs.
- To give the children some idea of cloth making.

**Teacher's Preparation**

Secure specimens of the cotton plant, cotton bale, cotton thread, cotton cloth, etc., for use in the class.

**Pupil's Preparation**

Secure specimens of the cotton plant, cotton bale, cotton thread, cotton cloth, etc., and bring to class. If the first two are not at hand, bring a good picture of them.

**The Lesson**

Use the questions in the lesson to develop the thought of the selection. The children will have many interesting experiences to narrate. Make a comparison of the cotton and the linen products.

**Written Exercise**

Follow the directions given in the lesson. Give a few minutes for pupils to make corrections before reading their compositions to the class. Interest may be increased by assigning one group of children to criticize the use of faulty sentences; another to give special attention to paragraphing; another to the apt use of words, etc. In this way special care will be given to the whole composition. The reading of the compositions in class is important, for children must have someone to *listen to what they have to say, else they will not have the inspiration to write well or to talk well.*

**LESSON 105—COMPOSITION****Teacher's Aim**

- To develop free self-expression.
- To establish the use of correct grammatical forms.
- To share experiences.

**Teacher's Preparation**

- Bring to class samples of wool.
- Bring to class samples of cotton cloth, of linen cloth, and of woolen cloth.

**Reference Books:**

- Red Book of Animal Stories*, A. Lang.
- The Farmer and His Friends*, E. M. Tappan.
- Among the Farmyard People*, C. D. Pierson.
- Story of Wool*, S. W. Bassett.
- How We Are Clothed*, J. F. Chamberlain.

**The Lesson**

- How many children have seen sheep-shearing?
- How is the shearing done?
- Describe the sorting, combing, spinning, and weaving of wool.
- Compare your cotton cloth, linen cloth, and woolen cloth.



When do we wear cotton chiefly? Why?

In which season do we wear woolen clothes most? Why?

Of what use is wool?

These and like questions that will occur to the children and to you will form a basis of interesting personal experiences. City children are especially unfortunate in their lack of experience with the sources of clothing, food, and indeed of all the life common and familiar to the child fortunate enough to have a rural residence. By means of pictures, materials, and actual objects we must make up, as far as that is possible, the loss that the city child sustains.

### Written Exercise

Follow the directions given in the lesson. Have pupils correct their compositions, using these items to guide:

Omission or incorrect use of capital letters.

Omission or incorrect use of the period.

## LESSON 106—USE OF TOPICS

### The Lesson

Who will read the first paragraph?

What is the topic of this paragraph?

The above informal questions will start conversation and will give the teacher an opportunity to choose the best topic suggested and write it on the blackboard. In selecting the topic, children will be aided to seize upon the key sentence in the paragraph. There will be some discussion of this and some difference of opinion. Out of this conversation, the *criterion for determining the key thought of the paragraph* will develop in their minds. Follow similar plans in the second and third paragraphs.

### Written Exercise

Follow the directions given in the lesson, making a complete story of six paragraphs. Have these compositions read to the class, thereby providing an audience. Do not hesitate to point out features of excellence—sentences especially good, an apt use of a word, or good sequence and paragraph unity. *This is one of the best ways to enable the children to criticize their own work or that of others intelligently.*

## LESSON 107—POSSESSION: THE APOSTROPHE

The failure to use the apostrophe correctly in possessives is a common error. About 6 per cent of all errors in written work is due to the failure to place the apostrophe correctly in possessives. Follow the development given in the lesson.

For further drill in the use of the apostrophe, copy the following words on the board and ask the children to form the possessive (genitive) singular and possessive (genitive) plural of each: *book, desk, tree, apple, pencil, store.*

### LESSON 108—POSSESSION (*Continued*)

Games are a pleasant variation of the necessary language drill. Use the one suggested in this lesson and any others that you know or can invent to fix the possessive form.

### LESSON 109—PICTURE STUDY

The directions given in the lesson are adequate to make interesting conversation and paragraph writing.

### LESSON 110—CAPITALS FOR THE DEITY AND PLACES

#### The Lesson

Follow the development given in the lesson. Have the children learn the rules given in heavy type. Use other literary selections given in the book, in case further drill is needed.

Call the pupils' attention to the capitalization of both words in a double name of place; as, New York, New England, Yellowstone National Park.

#### Written Exercise

Follow the directions given in the lesson.

### LESSON 111—ABBREVIATIONS FOR DAYS OF WEEK

#### Teacher's Aim

To teach the abbreviations for days of the week.

To teach that they begin with capital letters.

#### The Lesson

Study the spelling of the words. Make sure that the children can spell the names of the days before you begin the dictation exercise. Have children study the abbreviation for each word, noting that it begins with a capital letter. This lesson should insure the correct use of these abbreviations by *all the pupils.*

**LESSON 112—MAKING A CALENDAR****Teacher's Aim**

- To review the names of the days and their abbreviations.
- To review the names of the months and their abbreviations.

**Teacher's Preparation**

Draw a large calendar of this month on the board.

**The Lesson**

- Questions will aid in giving the review and drill:
- What month is it? Look at this calendar on the board.
- How many days are there in it?
- On what day of the week is the first day? The twentieth day? etc.
- Follow with the questions given in the lesson.

**Written Exercise**

Follow the directions given in the lesson.

**LESSON 113—WRITING DATES**

Read the Manual suggestions for Lesson 112. Make a list of other dates to be dictated.

**LESSON 114—HAS: HAVE****The Lesson**

- Use the development of the lesson found in the book.
- The following questions may be helpful:
- What does *singular* mean? Give some singular words.
- What does *plural* mean? Give some plural words.
- Have pupils learn the rules given in heavy type.

**Written Exercise**

Follow the directions given in the lesson.

The correct use of *has* and *have* applies to oral expressions as well as to written language. When pupils use these words correctly in oral expression, they will use them correctly in written language. For this reason, *stress their correct use in oral speech.*

**LESSON 115—REVIEW OF CHAPTER**

See Manual suggestions for Lesson 11.

## CHAPTER EIGHT

## LESSON 116—LITERATURE

**The Lesson**

Make sure that the children understand all the words and expressions found in the poem. Call attention to rhyming words and have pupils find the lines that rhyme. Keep the name of the author before the pupils.

The free conversation about the poem offers opportunity for corrective work. A pupil may express his thought clumsily or his speech may include gross grammatical errors. The time to make the correction is at the moment the incorrect form is used, not after the error has become cold.

However, a few minutes at the close of the literature lesson, devoted to consideration of prevalent errors, will be helpful in impressing pupils with certain common faults. *Every oral lesson* is an opportunity to practice the forms of speech taught in the lesson in English, just as every written exercise is an opportunity to apply the rules for written language. Both the talking and the writing are *tests* of one's ability to state what is in his mind—that is, to control good English expression. And this is the aim in language teaching.

## LESSON 117—SOME COMMON ABBREVIATIONS

Read the Manual suggestions for Lessons 43 and 63.

## LESSON 118—ABBREVIATIONS OF NAMES OF PLACES

Follow the development given in the lesson. The correct use of abbreviations of the names of places requires patient attention, but it is entirely possible to establish pupils in the habit of using them correctly, if only you consider it worth while to achieve this result.

LESSON 119—LETTER WRITING: THE HEADING:  
THE SALUTATION: THE COLON**Teacher's Aim**

To develop the heading and the salutation of a letter.

To teach the correct use of punctuation marks with the heading and the salutation.

**Teacher's Preparation**

Write the following on the board, omitting punctuation marks:

1924 Jefferson St.

1321 Baxter Ave.,

Baton Rouge, La.

Charlotte, N. C.

Jan. 19, 1916

Dec. 29, 1888

234 Kenwood Boulevard

My dear Mabel:

Minneapolis, Minn.

My dear Grace:

Sept. 11, 1911.

Dear Aunt Mary:

Dear Cousin George:

**The Lesson**

Follow the development given in the book. With books open, pupils will go over the questions asked and give answers. Then, have them take up the headings and the salutations written on the board, telling how each should be punctuated.

**Written Exercise:**

Follow the directions given in the lesson.

**LESSON 120—LETTER WRITING** (*Continued*)**THE COMPLIMENTARY CLOSE: THE SIGNATURE****Teacher's Aim**

To teach the complimentary close or ending and the signature of a letter.

To teach the use of the comma after the complimentary close or ending.

**Teacher's Preparation**

Write the following on the board, omitting the punctuation marks:

1429 Grand St.

Seattle, Wash.

June 23, 1921

My dear Walter:

.....  
 .....  
 .....

Your cousin,  
 Emily Grant

**The Lesson**

Have pupils open books to Lesson 120. Go over the development in the book. Then, take up the consideration of the letter written on the board, pupils directing you how to punctuate it. Each pupil may then write a similar letter on the board, leaving a blank for the body of the letter.

**Written Exercise:**

Follow the directions given in the lesson.

**LESSON 121—LITERATURE**

These questions will start conversation and guide the discussion of the selection:

What meaning has the egg in Easter celebration?

Who first used colored eggs?

What happens on the White House grounds in Washington at Easter time?

**LESSON 122—COMPOSITION**

The teacher's preparation for the conduct of this lesson will include the making of a list of the spring flowers common to this region. She will also be able to tell the color of each and where it grows. Follow the directions given in the lesson for the filling in of the diagram with a list of spring flowers.

Supplementary poem:

“Talking in Their Sleep” in *The Elson Readers, Book IV.*

**LESSON 123—ADDRESSING ENVELOPES**

Follow the directions given in the lesson. Impress on the children the punctuation of each line in the address. Require children to follow strictly the punctuation given in the *form address* shown in this lesson.

**LESSON 124—CONTRACTIONS**

The object of this lesson is to teach some commonly used contractions so thoroughly that pupils will never write them incorrectly.

Pupils will go over the development of the lesson in the book, with your help, to gain certain insight into the manner of using contractions. Then, they may well write the stanza from memory or from dictation.

Time spent at the board in having pupils write in rapid succession

contractions dictated by you, will be time well spent. Manual dexterity in actually making the apostrophe in contractions is an aid in fixing the habit of using it correctly.

Have pupils learn the rule given in heavy type.

### LESSON 125—PERSONIFIED THINGS

#### Teacher's Preparation

Copy the following on the board:

1.

A Mouse, a Cricket, and a Bumblebee  
Started out in the sweet spring weather.

“Let us all agree,”

Said the Bumblebee,

“To build us a house and live together.”

“I'm willing to try,”

Said the Cricket spry.

Said dear little Mousie, “So am I.”

—Sydney Dayre.

2.

The Owl and the Pussy-cat went to sea

In a beautiful pea-green boat;

They took some honey and plenty of money

Wrapped up in a five-pound note.

—Edward Lear.

#### The Lesson

The beauty of the language found in the literary selections cannot fail to have an influence on the speech of the children. Every choice selection should be an inspiration to the children and an incentive to better expression of their own thoughts.

The lesson in literature should be a social period in which the children carry the responsibility of the lesson. They should ask questions of each other and answer one another's questions. They should express their own opinions and preferences and relate their own personal experiences—to *one another*. The lesson should not be one in which the children are reciting to and for the teacher; it should be one of mutual coöperation and social pleasure in the conduct of a common work.

Follow the development given in the book.

Have pupils learn the definition and rule given in heavy type.

Then read the stanzas on the board. Which words are personified?  
Copy the first stanza from the board.



**LESSON 126—THE OUTLINE**

The making of an outline is an important part of composition writing. Pupils must first think of the subject they want to talk about; then they must think of the groups, or topics, into which this subject falls. They must decide what to tell about first in the topic; then, what naturally follows this. Thus they will proceed from topic to topic.

When the outline of the subject into topics has been arranged, the writing of the sentences necessary to tell what we want to say about each of these topics remains to be done. We say about each topic what is in our minds that we think will be of interest to others.

This lesson should be introduced by blackboard work. With the help of the children, make an outline for this subject. You will write the topics on the board as the children suggest them. The subject to be outlined may be made to apply to any actual experience that the children have had; for example, the pupils have planted some flowers in the school garden recently; you, therefore, choose for the subject to be outlined, "How We Planted Our Tulips." In case you use the subject of this lesson in your board practice, erase it before the children begin to make their own outlines. In general, it is better to use another subject for preparatory drill, not that of the lesson of the day.

**LESSON 127—PICTURE STUDY**

One child will talk about the first picture. Another will talk about the second. Other children will discuss the third, fourth, fifth, and sixth.

This is a more formal plan than is followed when there is free conversation from many children on the first picture, and so on throughout the list of pictures. It will be correspondingly less interesting to the children. Still, it is a plan that may well be followed occasionally in the interest of change and variety, if for no other reason. Unless you vary your plan frequently, the children will lose interest; so will the teacher, also.

After the series of titles is completed, individual pupils should be given opportunity to discuss the whole group of titles in order; that is, these individual children are to compose the whole story covered by the series of titles. The written story has been prepared for by means of the oral composition.

The pictures tell in graphic form the following story written by Benjamin Franklin, found in *The Elson Readers, Book IV*.

Read this story to the children after they have given their interpretation of the pictures.

## THE WHARF

At ten years old I was taken home to assist my father in his business, which was that of a tallow-chandler and soap-boiler; a business he was not bred to, but had assumed on his arrival in New England. Accordingly, I was employed in cutting wick for the candles, filling the molds for cast candles, attending the shop, going errands, etc.

I disliked the trade, and had a strong inclination for the sea, but my father declared against it; however, living near the water, I was much in and about it, learned early to swim well, and to manage boats; and when in a boat or canoe with other boys, I was commonly allowed to govern, especially in any case of difficulty; and upon other occasions I was generally a leader among the boys, and sometimes led them into scrapes, of which I will mention one instance.

There was a salt marsh that bounded part of the mill pond, on the edge of which, at high water, we used to stand to fish for minnows. By much trampling, we had made it a mere quagmire. My proposal was to build a wharf there fit for us to stand upon, and I showed my comrades a large heap of stones, which were intended for a new house near the marsh, and which would very well suit our purpose.

Accordingly, in the evening, when the workmen were gone, I assembled a number of my playfellows, and working with them diligently, sometimes two or three to a stone, we brought them all away and built our little wharf. The next morning the workmen were surprised at missing the stones, which were found in our wharf.

Inquiry was made after the removers; we were discovered and complained of; several of us were corrected by our fathers; and, though I pleaded the usefulness of the work, mine convinced me that nothing was useful which was not honest.

**LESSON 128—COMPOSITION**

This is an exercise in written composing, involving in the first place the making of an outline. In correcting each pupil's outline, take the time to give helpful suggestions that will guide the child in his future efforts at outlining subjects.

**LESSON 129—KEEPING A DIARY****Teacher's Aim**

To review writing dates.

To teach how to keep a diary.

**The Lesson**

Do you know what a *diary* is?

It is a written account of what one has done or seen from day to day.

Here are extracts from the diary of a boy who went to visit his grandmother for the Christmas holidays. If you have a mid-year class change the theme and dates for the diary to suit the time, such as a spring vacation trip.

Read the first extract:

*Dec. 22,*

*Mother and I have just finished packing my suitcase. Tomorrow at this time I shall be taking my first trip alone.*

What is the next date?

Read that extract.

*Dec. 23,*

*Here I am on the train speeding toward Grandmother Gray's. In one hour I shall reach the station. I do hope someone will meet me.*

What is the next date?

Read that extract.

*Dec. 24,*

*Uncle John and my cousins met me at the station yesterday. Away we flew over the snow and through the woods to Grandmother's.*

*What fun we had last evening, roasting chestnuts, stringing popcorn, and decorating our Christmas tree. Tonight we shall light the tree and tomorrow we shall open all our packages.*

What is the next date?

What date is omitted?

What do you think the boy did on this day?

Read the extract for Dec. 26.

*Dec. 26,*

*Christmas is past and in two days I shall be going home.*

What two dates are next omitted?

What do you think the boy did on those days?

Read the next date.

Read the extract.

*Dec. 29,*

*I came home yesterday. Mother, Father, Henry, and Mary were glad to see me, and I was glad to see them. Home is best after all.*

**Written Exercise:**

Write paragraphs for the omitted dates.

Keep a diary for a week and then read it to the class.

**LESSON 130—DICTIONARY GAME**

This game calls for rapid thinking and acting. It should be played often, until the children are proficient in finding words. Some reading time could be used profitably for this game.

**LESSON 131—GROW: GREW: GROWN****Teacher's Aim**

To teach the use of *grow*, *grew*, and *grown*.

To establish the habit of using these forms correctly.

**Teacher's Preparation**

Write these sentences on the board:

1. Sunflowers grow tall.
2. The willow grows rapidly.
3. Radishes grew in our garden last spring.
4. What has grown here before?
5. The boy had grown two inches in height.
6. My asters have grown well this year.

**The Lesson**

With open books, go over the lesson with the children. Make sure that they understand when to use each of these words. Have them learn thoroughly the rules given in heavy type.

Follow this work with a study of the sentences on the board. Which of these sentences express present time? Which of them express past time? Which sentences contain *grown*? What words are used with *grown*?

Follow up the lesson on *grow*, *grew*, *grown* with strict attention to the correct use of these words in conversation and in written exercises. Allow the children to hear the correct form so often that the wrong form will be *discordant*. *Unremitting watchfulness* and *unfailing patience* are the price of success in establishing the use of correct forms.

**LESSON 132—COMPOSITION**

The teacher will make a collection of old stamps for the use of children who do not bring any. How many have stamps today? Children will mount one of each kind in their notebooks, beginning with the one-cent stamp. The questions given in the book will serve to develop the lesson. The written exercise should be spirited and spontaneous. Save time not only for the writing, but also for the reading of the compositions to the class.

## LESSON 133—QUOTATION MARKS WITH TITLES

## Teacher's Aim

To teach the use of quotation marks with the title of a picture, a poem, a story, or a book, when it is part of a sentence.

## The Lesson

Time taken to practice making quotation marks will be time well spent. Much board work is necessary in order to insure that every child makes quotation marks properly and promptly. This practice should precede the lesson proper.

The class may be divided into two groups. One group goes to the board and writes the titles as you dictate them. The other group remains seated until the writing is completed. If a pupil in the group at their seats notices an error in the work of a pupil at the board, he will go to the board and stand in front of the work he criticizes. If the writer of the work that is challenged does not successfully defend his work, a score is credited to the group at the seats. If the one making the challenge does not justify his criticism, then a score is given to the other "side." A comparison of scores decides the winner of the contest.

Have the children learn the rule given in heavy type. Follow the directions given in the lesson for written work.

## LESSON 134—COMPOSITION

What are we to do in our lesson today?

Who shall we say wrote the letter?

Where was it written?

Who took it to the mail box?

Where was the mail box?

By whom was the letter collected?

To what place did he take it?

What was done with it at the post office?

Who carried it to the train?

How was it carried there?

Who had charge of it on the train?

Who took it from the train to the post office?

What was done with it then?

If the above questions furnish topics that make spirited conversation, the written exercise cannot fail to result in stories that are full of interest. Satisfactory progress means perceptible gains in ability to *talk and write*, with some ability to *arrange the thoughts*, and with increasing power to use good sentences to express what is in the mind. Children should at least

know how to express what they have occasion to say when they are acting *on their own initiative*—furnishing both the *thoughts and the expression* of them.

### LESSON 135—REVIEW OF CHAPTER

See Manual suggestions for Lesson 11.

## CHAPTER NINE

## LESSON 136—LITERATURE

**Teacher's Aim**

- To enjoy the poem with the children.
- To stimulate thought and quicken the imagination.
- To help children recall individual experiences.
- To induce the children to talk freely.
- To bring out the characteristics of May.

**The Lesson**

Follow the development given in the lesson. Ask the children to find the line in the poem that tells where forget-me-nots grow. Read to the children or, better, quote the lines that Oliver Wendell Holmes wrote:

“When wake the violets, Winter dies;  
 When sprout the elm-buds, Spring is near;  
 When lilacs blossom, Summer cries,  
 ‘Bud, little roses! Spring is here!’ ”

## LESSON 137—COMPOSITION

If some of the children have no gardens of their own, have them tell about gardens that they know.

**Written Exercise:**

Examples from children's work:

## MY GARDEN

The garden helps the poor.  
 It keeps the boys and girls healthy.  
 The garden needs plenty of water and air.  
 Gardens make our city look pretty.

## MY CARROT BED

My little garden in the back yard  
 Has carrots all in a row.  
 If I do not attend to them  
 They will not grow.  
 I want them to grow.  
 That's why I attend to them so.



## A LITTLE BOY'S GARDEN (FROM A PICTURE)

Once a little boy wanted to make a garden.  
 He got his father's hoe and sprinkler and dug a hole.  
 He planted a real cabbage and called his mother to look at his garden.

## GRANDPA'S GARDEN

Grandpa's garden is a big one and he is very proud of it.  
 Last year he raised radishes, beans, and corn.  
 The rain and the sun help the things to grow.  
 He hoed and weeded his garden every day.

**LESSON 138—LETTER WRITING**

See Manual suggestions for Lessons 119 and 120.

**LESSON 139—LETTER WRITING**

See Manual suggestions for Lessons 119 and 120.

**LESSON 140—COMMA BETWEEN THE DAY  
 AND THE MONTH**

**The Lesson**

Open books at Lesson 140.  
 Read the first date, Saturday, May 10, 1883.  
 How is this date different from the ones you wrote in Lesson 113?  
 What mark is placed after Saturday?

**The Game**

We will play a game.  
 What two children would like to be leaders?  
 You may choose "sides."  
 We will call one side Group One.  
 The other will be Group Two.  
 Group One may pass to the board and write this date:  
*Tuesday, the first day of February, in the year nineteen twenty-one.*  
 Group Two may pass to the board. Each child may write the date  
*below* the date in front of him, if it is not already correctly written.  
 How many mistakes were made by Group One?  
 Group Two may write on the board the following date:  
*Saturday, the tenth day of September, in the year nineteen twenty-one.*  
 Group One may correct any errors.  
 How many mistakes were made by Group Two?  
 Which group has the fewer mistakes?

**LESSON 141—CONTRACTIONS (REVIEW)**

The development of the lesson in the book is adequate. Stress the correct pronunciation of words found in the lesson that are commonly mispronounced, *digging, helping, getting, etc.* Follow up these and similar words in the conversation of your pupils. Frequent rapid reviews of this list, given in full in the lesson, will have a telling effect on these common errors of pronunciation. It is perfectly possible for you to achieve the result of having a class whose speech is not faulty in their use of words ending in *ing*.

**LESSON 142—THE DIRECT QUOTATION****Teacher's Preparation**

Copy these sentences on the board, omitting the punctuation marks:

1. "One cannot always have pleasant times," sighed the flax.
2. "I was too busy singing," answered the grasshopper.
3. The boy said, "You are a naughty shadow."
4. "We will spin it into silk," they said.
5. The teacher said, "You may now go out to play."

**The Lesson**

Follow the development given in the book, and then take up the sentences on the board. Pupils will tell where to place the punctuation marks.

A few minutes given to practice in making quotation marks at the board, will be time well spent. This drill should be given before the written exercise is attempted.

To insure interest divide the class into two groups. One group may write at the board the six sentences required under Section 2. When the pupils at the board have written their sentences, allow a few minutes for *silent* study of them. At the expiration of this time, any pupil of the second group who sees an error in a sentence should arise. The pupil named by the teacher will go to the board and point out the mistakes. If the pupil whose work is challenged cannot justify his sentence, the other pupil makes the correction and his "side" is given a score. If the critic does not sustain his criticism, one score is given the opposite "side." Either pupil may appeal to the class, and finally to the teacher, if necessary. The "side" having the greater number of scores wins the contest.

**LESSON 143—CHOICE OF WORDS**

The question given in the lesson will guide the discussion. What is a direct quotation? How do we punctuate a direct quotation? The children

should not only know how to punctuate a direct quotation, but they should be able to tell what it is. This means the learning of some definitions in a given *form*.

Review the uses of capitals in this poem. Give words that could be used instead of *hurt*, *small*, *quick*, and *look*.

### LESSON 144—LITERATURE: *SEE, SAW*

One of your aims is to inspire children with the *desire* to talk increasingly well. Their coöperation must be secured in overcoming faulty expressions and they must gain *pride* in the ability to talk interestingly and correctly. Comments and criticisms must, therefore, include points of excellence as well as faults. On the whole there must be more of encouragement than of discouragement in your words of criticism. For, your children must come into sympathy *with you* and *with one another*, if you are to have an enjoyable time talking together about things interesting and worth while to all.

### LESSON 145—DIALOGUE

#### The Lesson

Who will be the child in this poem?

Who would like to be the dandelion?

The child and the dandelion may read the poem.

When two or more persons talk together in this way, what do we call the conversation?

Two other children may read the poem.

How could you make the poem in Lesson 143 into a dialogue?

How many characters must we have?

Who will take the parts?

Read the poem, omitting all but the quotations, as:

Sun: I shine to give the world light.

#### Written Exercise:

Follow the directions given in the lesson.

### LESSON 146—COMMA WITH *YES AND NO*

With open books, go over the lesson with the children. One reading aloud of the dialogue is not sufficient. Have several groups of children repeat aloud the dialogue. They must hear the correct form so often that the incorrect form seems *discordant*.

Avoid monotony by making frequent changes in the manner of con-

ducting the drill. By some variation in the dialogue, this exercise may be repeated with good results again and again. Have the children write a similar dialogue to the one in this lesson, using a fruit instead of a flower.

#### LESSON 147—PLURALS IN S

Follow the lesson as given in the book. Which of these words are singular and which are plural? If they are plural, give the singular, as, *boys* is plural; *boy* is singular. Use this form in giving the singular or the plural of these words: *brook, pens, letters, friend, words, book.*

#### LESSON 148—COMPOSITION

All topics for oral composition should be interesting, and should lie within the range of the children's experiences. They should be suggestive, out of which the vocabulary will grow naturally.

Suggestions:

Watch for grammatical errors.

Avoid interruptions.

Insist on clear enunciation and pronunciation.

Encourage the use of simple sentences.

See that each pupil takes part in the lesson and says something worthwhile.

Require each pupil to talk loud enough to be heard by everyone in the class.

#### LESSON 149—REVIEW OF CHAPTER

See Manual suggestions for Lesson 11.

## CHAPTER TEN

## LESSON 150—LITERATURE

**Teacher's Aim**

- To enjoy the poem *with* the children.
- To induce them to talk freely about it.
- To help them understand the selection.
- To help the children see the pictures the author has described for them.

**Teacher's Preparation**

- Become familiar with the poem.
- Be prepared to ask questions to develop the thought.
- Be prepared to make plain the meaning of all passages.

**The Lesson**

One of the best ways to teach the children to enjoy a poem is to read it to them. Let them get the rhythm first and then get the meaning of each thought in the poem.

**Written Exercise**

Follow the directions given in the book.

## LESSON 151—PICTURE STUDY

**Teacher's Aim**

- To develop the power of observation.
- To induce the children to talk freely about the picture.
- To help them interpret the picture.

**The Lesson**

With open books, follow the development given in the lesson. The questions found in the lesson will start interesting conversation. Pupils will ask other questions of one another. The importance of having the children carry on the conversation by means of their own questions and suggestions cannot be too strongly emphasized. The children should talk with one another; they do not recite *to* and *for* the teacher. If necessary, have each pupil bring two questions, not given in the book, to ask his classmates.

**Written Exercise**

Children need much help in *arranging their thoughts*; they are not logical and do not follow sequence at all times. Sequence is *not only their greatest need*, but it is the *measure of their growth in composing ability*. They will find it necessary to do much rearranging, after the composition is written. Make sure that certain faults amounting to prevailing class errors are disappearing from their written work. Growth in the power to express thoughts is a slow process, but all individual gains should be noted approvingly. Perfection is not expected, but *gains* should be clearly discernible.

**LESSON 152—LITERATURE****Teacher's Aim**

- To enjoy the poem with the children.
- To help them see the pictures the author has made.
- To help them recall individual experiences.
- To induce the children to talk freely about the poem.

**The Lesson:**

The children should be encouraged to ask questions of each other and to volunteer information from their own experiences. Each should prepare two questions, not given in the book, to ask the class. Indeed, the children should conduct the lesson themselves, the teacher being the guide and director.

Every lesson in literary interpretation should add to the children's grasp of words; it should increase their vocabulary of usable words; and note should be taken of all apt uses of words and phrases found in the selection. In addition, each lesson should make for increased flexibility of expression—giving the child resource and command of varied ways of expressing himself.

**LESSON 153—COMPOSITION**

The blackboard should be used freely in placing before pupils for further consideration particularly good sentences, as well as those that are to be considered for the purpose of making them into better statements. Much work in revising faulty sentences, pointing out their weaknesses, and, with the help of the children, finding ways of correcting them, should be done on the blackboard. The value of this kind of work lies not alone in establishing the correct forms, but in giving children an insight into the *methods of changing expressions*, which results in flexibility of statement.

**Written Exercise**

- Follow the directions given in the book.





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